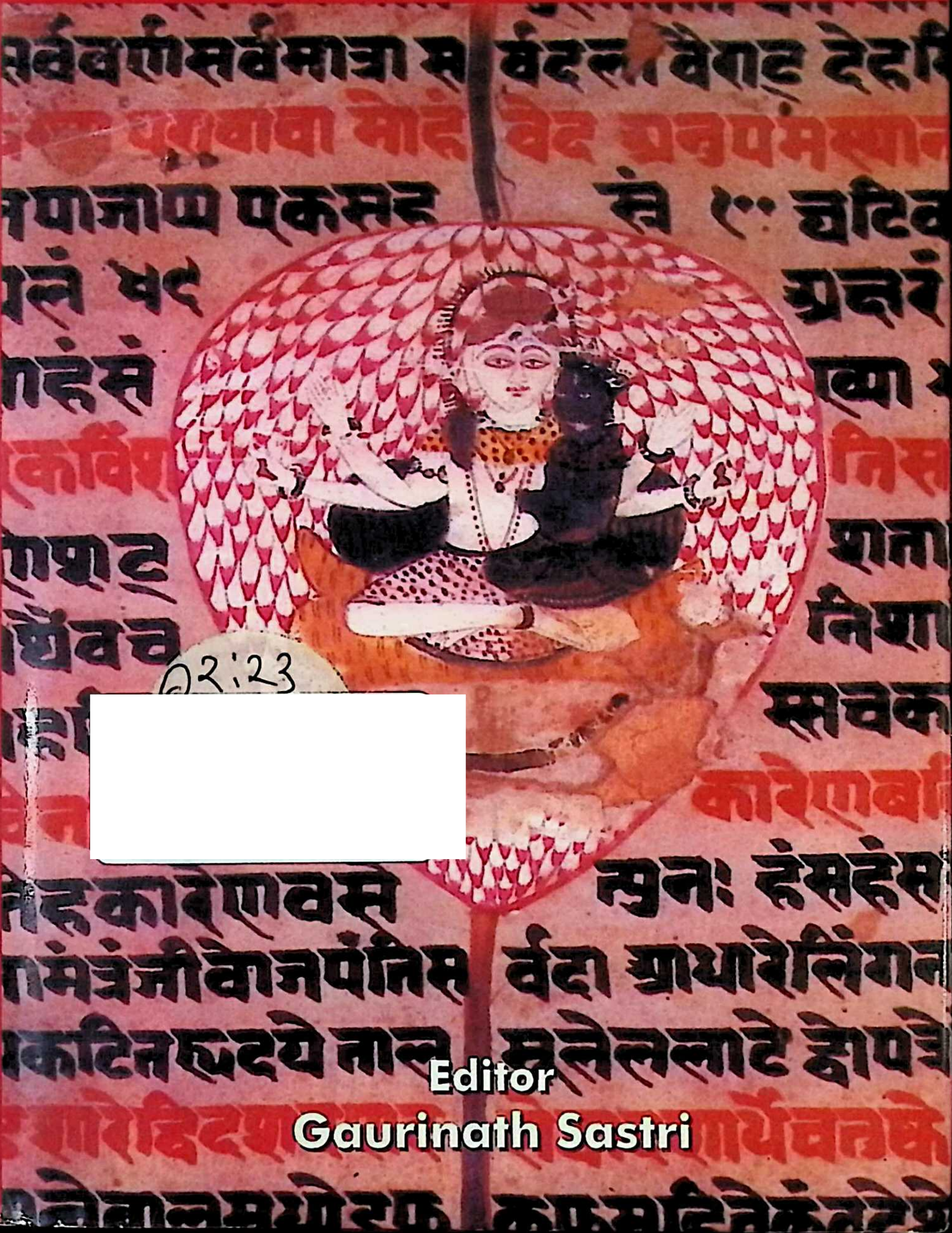
RITUALS AND PRACTICES OF TANTRA



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Editor

Gaurinath Sastri

The word Tantra is derived from the root tan, "to spread," and the agential suffix tra, "to save," meaning that knowledge which is "spread to save." It is a generic term under which a whole culture of a certain epoch of Indian history found expression. According to their own definition, Tantra denotes that body of religious scriptures (śāstra) which is stated to have been revealed by Siva as a specific scripture for the fourth and present age (Kali Yuga). They are without authorship, for they are revealed by divine inspiration to rsis (sages) who record them for the benefit of men living during this age.

The Tantras have many common charact-eristics. They all accept the Veda and are in no way hostile to the six Darsanas. Their purpose is to provide a way for the salvation of man during the present age (Kali Yuga). Their principles are of universal application without regard to time or place, temperament or capacity, as is witnessed by the many religious sects that have received inspiration from their teachings. They maintain that mere philosophical speculation on the ultimate nature of things is not enough to satisfy the spiritual hunger of the soul, no more than a description of a banquet is sufficient to satisfy the physical hunger of the body. Therefore, they provide not only the principles of speculation, but also the basis for experience; they not only argue, but they experiment. They provide a rational foundation for the spiritual exercises that will liberate man during one lifetime. These practices are referred to as Sādhana, derived from the root sādh, "to succeed," that is, that success which leads to final emancipation of the soul. Their philosophy furnishes the reasons required to make the mind firm in its faith so that it will not despair in the early stages when all seems so hopeless. Other philosophies offer a theoretical explanation of the ultimate nature of reality which brings peace of mind, but the Tantras provide a basis; for the actual absorption of the essence of man into the essence of Reality.

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RITUALS AND PRACTICES OF TANTRA.

© COSMO PUBLICATIONS, NEW DELHI

First Published 2002

ISBN 81-7755-156-6 (Set)
81-7755-158-2 (Volume 2)

Published by
MRS. RANI KAPOOR
for COSMO PUBLICATIONS Div. of
GENESIS PUBLISHING PVT. LTD.
24-B, Ansari Road, Darya Ganj,
New Delhi-110 002, INDIA

Composed at
Cosmo Publications

Printed at
Mehra Offset Press

CHAPTER - 12

OUTER WORSHIP

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1. Outer Worship[1]

THE Mananirvana Tantar says: "The highest state is that in which the presence of Brahman is perceived in all things. The middle state is that of meditation. The lowest state is that of hymn and Japa[1] and the state lower than the lowest is that of external worship.[2] Yoga is realization or the accomplishment of Unity between Jīva and ParamĀtmā. Worship is based on the twofold knowledge that He is Īśvara and I am His servant but for him who has known that everything is Brahman there is neither Yoga nor worship."

The Niruttārā Tantra says: "Mental worship is superior, and external worship is inferior. By worshipping Devatā a Sādhaka is himself honoured Japa, without a doubt, leads to Siddhi in Mantra, and Homa leads to Siddhi in all things; for this reason a Sādhaka should perform all these three things—namely, Worship, Japa, and Homa. "O Kulesvarī![3] Sādhakas following the Vīrāçāra and Divyācāra[4] are competent for mental worship –that is to say, they alone are competent to perform mental without outer worship."

Similarly, other Tantras also have described external worship as being of a lower kind. It is these statements and authorities which have now-adays appeared in the society of common people like a mighty comet threatening untimely dissolution, and this is why people proud of their philosophical knowledge, are most averse and even opposed to external worship. They are strongly of opinion that outer worship is worse than the worst, so that its performance is degrading, or that the most degraded persons only will perform it. Why, then, should they perform it? We, too, admit that outer worship is inferior; but we ask, To what is it inferior?Is it inferior to spiritual knowledge, or to meditation,or to Japa and hymn, or to that which they themselves do, abandoning all these?

It is true that outer worship belongs to the lowest order of competence, but what sublimity have you reached that you can turn up your nose at the very mention of it? To write Ka-Kha[5] in a primary school is no doubt the lowest stage in education, but do you think you will become a great Ṛsi, proficient in all Śāstras, without having first acquired a knowledge of letters? If anyone has ever acquired proficiency in all Śāstras, it is because of his writing of Ka-Kha under the Guru-Mahāsaya.[6] Similarly, if anyone has ever acquired competence in spiritual knowledge, know that he has done so by virtue of external worship. It is true that the student leaves the primary school for the Tol[7] or the college, but it is certain that he does not leave behind him Ka-kha.[8] When Ka-Kha has become firmly and indelibly impressed in their minds for all life. It is then that boys enter the boundless sea of Śāstra on the craft of that same Ka-Kha. Similarly, when, in course of the Sādhana of the lotus-feet of the Supreme Devatā in external worship in the primary school of the Supreme Guru, meditation and concentration become natural to a Sādhaka, it is then that he enters the sea of eternal knowledge and crosses to the other side of existence with the help of the craft of those fear-dispelling Feet. The relation between the Sādhana of Mahāvidyā[9] and the worship of the Devatā, whose substance is the Mantra given by the Guru, is similar to that which exists between the cultivation[10] of Vidyā[11] and the writing of Ka-Kha under Guru-Mahāsaya. Whatever Śāstra you may attempt to learn, the Mantra of Ka-Kha will take you safely through all difficulty. However vast the sea of Śāstra may be, Ka-Kha will carry you across it. Similarly, however vast be the domain of Jñāna, Yoga, and Samādhi[12] may be, the great Devatā, who is Mantra, will assume form, take you by the hand, and carry you across it. I shall see that the Mother, the Īsvarī of all, with dishevelled hair, whose substance is bliss, is joyously laughing and dancing in jñāna, Yoga, Samādhi,[13] or in whatever else. I may think or do, and that such untiring dance is raising waves of love in the sea of may knowledge. You are mistaken, O brother! From whom have you heard that I have anything in this Samsāra, be it Sādhana, prayer,[14] meditation,[15] knowledge,[16] enjoyment,[17] or liberation,[18] in which the Mother is not? In my Sādhana is the Mother; in the object of my Sādhana is the Mother; in my Siddhi is the Mother; and in the object which I get by Siddhi is the Mother. She is at the beginning, at the middle, at the end, and beyond the end. Know that which remain when all is gone is the Mother only. When there are none left to call the Mother "Mother," know that then, also, there will be the Mother only. For the Mother is my Mother as well as my son's Mother, my father mother, my mother's Mother, and even Her own Mother; so that when all else is lost, there will remain the Mother, the Mother, the Mother! When will that day come on which, losing all we possess, we ourselves shall be like corpses and see the Mother only?

Nowadays number of precedents and authorities are being collected for the abolition of external worship. Someone writing on the life of Rāmaprasāda[19] says: "Did he worship the earthen Kālī? Never. He said: "The fierce-visaged Devī in the temple of the heart-lotus," as if Rāmaprasāda's Kālī was never wont to issue from himself, or as if the Kālī of those who worship Her earthen image never appears in their heartlotuses. The expression "earthen Kālī" itself is ridiculous,[20] brother critic! Even the earthen Kālī is of real worth: but it is a matter of lasting regret that being a man of flesh and bone you have become earthen and of no worth. We know not when Fortune will smile on you so that the Mother will show Herself in and through earth: when you will understand that although earth is earth, there is no lack of the Mother in it! Rāmaprasāda says: "Hundreds of true Vedas say that my Tārā is without form." Out of the thousand songs of Rāmaprasāda only this much has been quoted; not even one whole song, but only that portion of it in which the word "without form" occurs, as if Rāmaprasāda says on oath: "Everything else that I have said is falsehood; only the portion 'My Tārā is without form is pure truth"; and, as if the following passages were mere raving fantasy or senseless talk, the only sensible statement being that which speaks of the Devī as belong "without form".

2. Song

"O Mother, how Thou didst dance in battle!
Incomparable is Thy garment,
Loose is Thine hair,
Naked art Thou on Hara's breast.
How Thou didst dance in battle!

Who is that dark Lady?[21]
Her colour is like crushed collyrium.
Her face is like the circle of the autumnal moon,
Her tresses are loosely flowing,
Her body is splashed with blood,
She shines like a freshly-formed cloud streaked with lightning!
O who is that Charmer of mind-that Charmer of mind?
Like a mass of molten lightning is She.
Her beauty shines like germs and rubies.
O who is that Charmer of mind?
With a swaying gait, who comes there?
Her tresses are loose, and She is stirred by wine,
She moves fast in battle,
Saizes those who surround me,[22]
Holds elephants in the hollow of Her hand;
Ah! Who is that Dark Lady coming there?
Who is She, young and naked,
And yet devoid of shame?
She charms the world.
What unseemly conduct for a lady of respectable family!
Her gait is like that of an elephant,
She is intoxicated with wine,[23]
Her tongue is lolling,
Her hair is loose,
The sight of Her makes men and Devas fear Her.
Roaring She crushes Dānavas."[24]

O critic! Wonderful indeed is the impartiality of your criticism! Rāmaprasāda during his lifetime was seldom heard to speak of the formless. It was only when, after having worshipped the Devī, whose substance is consciousness in her image of Earth in the dead of the new moon night, he, on the following morning, went to throw that image of the Mother of the world into water, and after having placed the Mother's image on the bank of the Ganges, descended into the water until it reached his waist-it was then that the Mother's son stood before the Mother as "belonging only to the Mother", then, keeping his eyes fixed on the Mother's image without, he went into

Samādhi,[25] having made the Samsāra Mudrā,[26] and called the Mother within from without. Then immediately the Mother, the treasure of, and dweller in the heart, and subduer of Death, knowing the approaching end of the son's play,[27] appeared all full of smiles in his heart. The fear-dispelling look of the Blissful Devī dispelled the fear of existence. The dance of love of the Dancing Kālī opened the door of his heart. His body, tired with the overflowing bliss of love, began to lose all self-control. His eyes, closed with bliss, filled with tears; then it was that, bringing to an end his beloved Sādhana, the Sādhaka sang to his heart's content for the last time in his life to the ringing chrods of his heart:

"The black cloud rises the sky within.
With joy the mind-peacock[28] dances and plays.
The clouds, with rumbling sound, say, "Fear not,
The soft smile of the bliss of love is like the beauty lightning therein.
Fixed is the Sādhaka's gaze.
From the eyes tears flow incessantly wherewith the thirst and fear of the heart-cātaka[29] are soon removed.
After this birth comes the next birth, and then many, many births.
But Rāmaprasāda says: 'There will be no more births for him in the womb.'"

Notwithstanding his achievement he still hankered for the Mother. In fact, the certain knowledge that "there will be no more birth in the womb" increases such hankering a hundredfold; and then, feeling unbearable pain at the prospect of being separated from the sight of the Mother of the world, the Sādhaka, whose life was in the Mother, again fell at Her feet and, weeping piteously, said:

"Will such a day come, O Tārā! A day on which tears will stream from my eyes, when I will cry, 'Tārā, Tārā, Tārā!'[30]
My heart-lotus will be fully blown.
The mind's darkness will be dispelled, and then I shall fall and roll on the earth, and be beside myself, crying, 'Tārā!'
I shall forsake all distinction.

My mind's sorrow will be destroyed.
O! hundreds of true Vedas say that may Tārā is 'without form'.
Srī Rāmaprasāda says 'The Mother dwells in all bodies.
O blinded eye! See, the Mother is in darkness the dispeller of
darkness.'"

O Tārā! When will the day come on which you will be without form? The day on which the heart lotus will be fully blown and the mind's darkness will be dispelled.

Then I shall be beside myself, and falling on the earth, cry, "Tārā!"

On the day on which I shall forsake all distinctions and my mind's sorrow will be destroyed, on that day hundreds of true Vedas will say, "My Tārā is without form," and then only will the Vedic saying, "Tārā is without form," become true for me.

On the day on which this form of mine will vanish, on that same day my Tārā also will be formless. Tārā will not really be without form, but will be so for me. This is what Rāmaprasāda means to say, because it is the state of possession of form by me which leads to my worship of Her.

On the day on which this form of mine will vanish and I shall merge in Her great liberation aspect,[31] whose substance is consciousness, on that day, as I shall be without form, so my Tārā also will be without form. Then will be the due time for the realization of the truth that Tārā is without form, according to the teaching of the Veda; then with the loss of power to perceive my own individuality, I shall also lose the power to perceive the Tārāhood of Tārā – that is, the fact that She is possessed of form or individuality.[32] If, therefore, there is any possibility of Tārā ever being to me without form, it will be on the day; but, so long as I possess my own individuality, or so long as I am, I, my Tārā also is undoubtedly Tārā, possessed of form and Mother.

Now tell me, is Rāmaprasāda, called Tārā, possessed of form or formless? You want to quote the authority of Rāmaprasāda, but we are greatly sorry that you do not feel that it will be long before you can understand what Rāmaprasāda has said. There is another thing which I want to ask you: Is it because you look upon Rāmaprasāda as your Guru that you quote his words as authority, or because he happened to say something to your liking that you are disposed to quote his authority? Or, do you want t draw people to your party without understanding and misunderstanding what Rāmaprasāda has said? Do you wish to steal the whole of the beginning and end of what Rāmaprasāda has said, and then to frighten them by a quotation from the middle of a single passage, without citing that which precedes or follows it? If you look upon Rāmaprasāda as your Guru and follow his teachings, why, out of his thousand sayings, have you quoted only the passage, "Hundreds of true Vedas say my Tārā is formless? From the fact that you have done so, it appears that there is a secret connection of some formless[33] love between you and that which is "without form". Here you have shown yourself to be partial, so that now can you escape? In order to give a judgment as an umpire on any matter one must be careful to observe the strictest neutrality. How can the interest of the public be safe where your actions are guided by selfish motives? You who seek to establish that the Deity is without form! It is a nice question which you have raised; no one objects to it. But the question is, how is it that while out of a thousand songs you have picked out n expression which occurs only once in them, you have yet, out of those thousand songs containing thousands of references to the Deity possessing form not selected a single one of such references? Of course, there is no doubt that that which possesses form is immensely heavier than that which is without form[34] and is a burden for most people. How can you alone bear the weight of Her whom all the inhabitants of the universe, composed of three worlds, have joined together in bearing for all time? As your body is fine, your mind is fine, and your worship is fine; so, by good fortune, the Devatā whom you worship is also fine, extremely fine-in fact, destitute of form. The weight of such a Devatā is enough for you; but still, in spite of the fact that you find the weight of a Devatā possessing form to be unbearable, you have not done well in suppressing the fact of the existence of that unbearable weight. If you could yourself raise it, you ought at least to have pointed out that, whilst Rāmaprasāda spoke a thousand times of the Devatā as possessing form, he only once spoke of the Devatā as being formless; but such a saying was not for you and I, or for even Rāmaprasāda himself. It was for the stage at which the individuality of Rāmaprasāda vanished, and the relation of worshipper and worshipped was past.

Śrī Rāmaprasāda says: "The Mother dwells in all bodies. Blinded eyes! See, the Mother is in darkness the dispeller of darkness." The Mother is present in all things; but it is regrettable that you, whose eyes have been blinded by the darkness of ignorance, do not see Her for want of the sight of knowledge, and it is a matter for great regret that, although the Mother is the dispeller of darkness, you do not see Her in the darkness. It is true that the sun and the moon dispel the darkness of the world, but they cannot dispel the darkness which enshrouds a blind man.

Unfortunately, a blind man differs greatly from those possessing eyesight. A blind man is himself wanting in eyesight, through the fault of the Karma done by him in previous births.[35] Had it been darkness form without, the sun's rays could have dispelled it. But the darkness inherent in the blind man's eyes is due to the want of vital power; no external cause has brought about this want. It is an internal cause which has induced it in me, and the name of this cause is misfortune. If, now, I can destroy this misfortune by doing such acts as bring good fortune, it, by the grace of Devatā, I get back my eyesight, then only I shall first see that the Mother is the destroyer of darkness, even in the darkness, and next, being myself freed from all darkness, I shall see the Mother Herself fully. For, just as the Sun cannot be seen unless its power of dispelling darkness is seen, or a lamp cannot be seen unless its light is seen, or the lightning cannot be seen unless its flash is seen; so, despite the fact that the Mother is all Śaktis, She cannot be seen unless her Śakti becomes manifest. She is eternal knowledge and bliss. Who can perceive Her omnipresence without the light of Her knowledge? True, the Mother is the destroyer of darkness, but then I am blind through the fault of my Karma. This darkness of mine is not from without; it is the inner darkness. The Sādhaka says I need not be afraid on this account, for just as this darkness is within, so are the sun and moon which will illumine it. She rises in the inmost recess of that which is within, so that that which is inner darkness in respect of the outer world is outer darkness in respect to Her who is within the inmost recess of the heart, and darkness flees afar from the fear-dispelling Śakti of Her refulgent rays. In order, therefore, to obtain the protection of the Mother of the world, whose glances are like infinite millions of suns and moons, we must leave the domain of darkness and attain the lunar region; and if one lives even in the darkness of Pātāla,[36] the rays of Her mercy make that region shine as though it were that of the moon. This is why, although you are blind within, you should know that even this "within" is without when compared with the place where She resides. This, too, is why, in spite of his knowledge that his eyes are blind, Rāmaprasāda says: "Blind eyes see the Mother. For although you are blind in the dark She is the destroyer of darkness," and the moment his darkness will be destroyed you will see that "the Mother dwells in all bodies". In fact, although Rāmaprasāda had been in the past a blind Jīva, he was not blind when he said this. It was with reference to the blindness of his past life that he says "blinded eyes". What he sees now elates him with joy, and he gives expression to it when he says: "See the Mother is in darkness, the destroyer of darkness." There is no more fear of darkness. The destroyer of darkness has come. Hence, look while there is yet time, "the Mother dwells in the bodies."

"Will such a day come, O Tārā!" This piteous prayer of Rāmaprasāda's heart is to-day being heard and fulfilled by Tārā Herself, who stands before him. Men see that Rāmaprasāda has to-day brought the Mother to the bank of the Ganges[37] to throw Her away, but the Mother sees that Rāmaprasāda has to-day brought the Mother to the bank of the Ganges in order that he may throw himself away.[38]

In order to bring the worldly play of the worldly Rāmaprasāda to an end, in order that She may take up to Her become Her most beloved cheld, and conclude with Daksinā[39] the worldly sacrifice of her devoted son, Daksinā[40] Herself has to-day appeared in the visible image. Even through that image, which has been abandoned y means of Mantra,[41] Her inner advent has been revealed. The waves of light of her whose substance is light have mingled with the waves of the

Ganga, and with them have swelled the waves of the love of Rāmaprasāda, who has seen Vārānasi[42] in water, on land, and in the heavens. "To him who dies in Kāsī,[43] Śiva says, "Thou art That. Above my 'Thou art That' is the Queen of Mahesa." "Why should I live in places of pilgrimage?6 Many a Gayā, Gangā, and Vārānasi5 I shall see under Syāmā's feet. What need have I for Kāsī?5 The lotus-feet of Kālī are the equal the equal of innumerable places of pilgrimage." These old sayings have to-day become true.

"The day on which tears will stream from my eyes as I will cry, 'Tārā, Tārā, Tārā!" "Presently I shall be beside myself, and, falling, roll on the earth, crying, 'Tārā!" When such a day truly came, by the grace of the Mother who is Saviour of the poor, the refulgent light of the black beauty of the cloud-like black Devī, the charmer of Kāla,[44] made day and night one and the same. The three worlds sank in the playing waves of that beauty. The dark son of the dark youthful Mother at last reached the shore, which is the Mother's bosom, after having swum through the ocean of time. The child of Kālī, opening the temple of the heart, and bringing therein the Mother from without, shaking the bank of the Ganges with the deep and loud cry of the name of Kālī, the conqueror of Kāla, and offering his life as an oblation in the Kālī, Pūjā on the illuminated new moon night, at last slept in Kālī bosom. The worship of Bhavānī[45] ended with Rāmaprasāda's life-play,[46] and he died without having to perform the ceremony in which the image is thrown away. We say" "Oh, the Mother's blessed beloved son! Truly had you learnt how to bid the Mother depart by means of the Samhāra Mudrā[47] after you had worshipped Her! And blessed art Thou, O Mother Bengali Truly good teaching hast Thou given to Thy child. A marvelous teaching in the Mahāmantra of Mahāvidyā didst Thou imaprt to Rāmaprasāda by the grace of which even that which he earned[48] in the work of throwing away the image became endless, wasteless, and unfailing both in this world and hereafter.

"To-day hundreds of thousands of the poor who walked the road in India enjoy as masters the spiritual wealth of these earnings of Rāmaprasāda. Victory to Thee, O Mother! Victory to Thy Prasāda![49]

The Sādhaka will now understand in what way Rāmaprasāda's Tārā was formless. Rāmaprasāda called Tārā formless at a time and on a day when he himself was no longer Rāmaprasāda. At present it has become very easy to the community of Asuras[50] by taking up the note which Rāmaprasāda sounded t the time of his Samādhi[51] in Parabrahma. The very mention of the name of Tārā possessing form makes the hearts of Asuras tremble. Their community can find no rest unless Tārā becomes formless. Nevertheless, the precedent of Rāmaprasāda is not acceptable so long as one does not oneself realize the Videha Kaivalya[52] which Rāmaprasāda attained. Rāmaprasāda became himself formless immediately upon his calling Tārā formless, whilst the more these men cry out, "Without form! Without form!" day and night, the more do their own forms grow. What sort of formlessness is this?

While an effort is being made to prove that Rāmaprasāda's Tārā was without form, and that he did not believe in the Deity possessing form, it is also said that, as if urged by a presentiment of approaching death, he worshipped Kālī, and on the next day, at the time of throwing away the image, he was standing in the Ganges with the water reaching to his waist, and was singing the last song of his life, when his Brahmarandhra[53] burst, open, and he died.

People nowadays say that he did not die of any disease, but that excess of emotion[54] caused his death. What a strange conclusion this is of the messenger of Kālī![55] Rāmaprasāda did not believe in the Deity possessing form, but when he felt the approach of death he worshipped Kālī in an image possessing for, and on the next day died while preparing to throw away the worshipped image. If he did not believe in the Deity possessing form, was it through fear of death that he worshipped Kālī. In the image? If so, the critic ought to have understood that, whether during our lifetime we believe or do not believe in the Deity possessing form, we should so believe at the time of death, since even such a man as Rāmaprasāda had to believe it then. It was only when Rāmaprasāda became fully enabled to feel an unembodied presence than he said only once and from his own standpoint: "My Tārā is without form." Ah! How charming! What an incomparable unfailing power does the love of Sādhana proceeding from the heart wield, so that, even when "without form," "Tārā is mine"! Despite being "without form," my Tārā is still "Tārā" ! It is not the intention of the Sādhaka to say that the embodied character of Tārā will be lost in Her unembodied presence. He means: "My embodied Tārā will then drown me in the sea of Her unembodied presence. I shall lose my own self, and be completely merged in Hers." Just as a child sleeps in its mother's arms under the fold of her dress, so I shall be lost in the formless liberation[56] womb of my Mother who is possessed of form, and holds the infinite universe within Herself. Beyond this, in his state of Sādhana, he did not perceive this unembodied presence. On the contrary, he has distinctly stated that it is impossible for even Yogīs (not to speak of himself or common folk) to perceive an unembodied presence. Referring to that aspect of Devatā which is Mantra, Rāmaprasāda has said:

"Doubtless Kāla[57] destroys the infinite universe.
But the terrible mouth[58] grasps that Kāla.
For this season Thou art called Kālī, O Nārāyaṇī!
And yet Thou art called the Lady of Kāla.[59]
All Jīvas meditate on the Guru in the Brahmarandhra,[60]
And Sadāśiva[61] is a great Yogī through meditation on the form of Kālī.
Truly the fifty letters[62] form the substance of Veda and Āgama.
But it is hard for even a Yogī to contemplate the formless aspect.
Thou hast no form, Aksara[63] is Thy form.
O Thou whose substance is Gunas! Thou has taken forms according to the different Gunas.
Veda says that Kaivalya is attained by worshipping the formless Duty.
To me, this notion seems wrong, and the effect of lightness of intellect.
Prasāda says the mind ever seeks the Black Beauty.
Do as Thou dost wish. Who wants Nirvāṇa?"[64]

At this point the critic opens the chest of his learning and intellect, and becomes senseless and restless with brimming joy on hearing the verse: "Veda says that Kaivalya is attained by worshipping the formless Deity." The words, however "Veda says that Kaivalya is attained by worshipping the formless Deity," are not Rāmaprasāda's We have here merely a worthless vociferation of arrogant men wanting in all Sādhana. Rāmaprasāda has, in fact, protested against it, and said: "To me this notion seems wrong, the effects of lightness of intellect." This portion only contains Rāmaprasāda's own view. To those who say that there can be no liberation without absorption[65] in the formless Deity (why to them alone, to even Her who grants liberation?), Rāmaprasāda replies with a frowm "Prasāda says, the mind ever seeks the Black Beauty. Do as Thou dost wish. Who wants Nirvāṇa?" If Nirvāna liberation cannot be attained without a realization of Thy unembodied presence, never mind. What harm if it is not attained? Who wants Nirvāṇa liberation if he gets Thee? "Do as Thou dost wish." Thou mayest or mayest not grant liberation. The mind, however, will not seek anything besides the Black Beauty. Those who eagerly seek their liberation without Her have no claim to her boundless, infinite, unfathomable, deep, and pure live and devotion. This is what Rāmaprasāda has clearly said in the following song:

"What need have I for Kāsī?
Kālī's lotus-feet are the equal of places of pilgrimage innumerable.
When I meditate upon these Feet in the heart-lotus I swim in a sea of bliss.
Just as fire burns a mass of cotton,
So the name of Kālī destroys all sins.
A headless man can have no headache.
Men discharge their debt to the forefathers[66] by offering pindas[67] at Gayā.
But it makes me laugh to hear of the performance of Srāddha[68] at Gayā.
For him who has meditated on Kālī,
Death at Kāsī brings liberation.
True this is Śiva's saying,
But at the root of all is devotion.
And liberation is its maid,

What is gained by liberation?
Water mingles with water.
I love to eat sugar.
But it is not good to become it
In amusement Prasāda says.
By the strength of the merciful Devī,
The fourfold fruit[69] falls into the palms of him who contemplates the Devī with dishevelled hair."

Not merely the seeking of Nirvāṇa liberation, but even its attainment, is not desired. He has said: "I love to eat sugar, but it is not good to become it." If by becoming sugar itself I am unable to taste sugar, then why should I become sugar? Lest it should be replied that this is for the cessation of the sorrows of Samsāra, Rāmaprasāda at once retorts that in the realm in which he lives there is neither Samsāra nor sorrow. Let him who is burdened with sorrow seek its cessation. "Why shall we speak of liberation alone? The fourfold fruit[70] falls into the palms of him who contemplates the Devī with dishevelled hair." Only he who has experienced it knows what it is to attain in meditation Her, the mere thought of whom brings unasked the fourfold fruit.

Another passage on which the critics lay stress is the verse: "But it is hard for even a Yogī to contemplate the formless aspect. Rāmaprasāda has said it is hard to contemplate the formless aspect. The gives high praise to this, and asks: "Can it be doubted that the higher the form of worship, the more difficult it is?" meaning thereby that it was because Rāmaprasāda belonged to a low order of worshippers that he found himself in such a plight. The matter, however, is not one of insinuation only. The critics plainly say: "It is a pity that Rāmaprasāda did not take the right path (worship of the Devatā without form) from the very beginning. Had he in his Sādhana worked along this path from the very beginning, we cannot say what depths he might not have attained" (as the critic has done).[71] Ah! How wonderful! The beauty of the temple of formlessness is as great as the splendour of the formless steps which lead to it! But how could Rāmaprasāda have had such good fortune? When he came to this Samsāra, the mine whence this gem has come had not yet been discovered. O critic! can you for a single moment shake off your heinous and hellish malicious propensity and sit still? If so, I have one or two important questions to ask you. Rāmaprasāda has said: "But it is hard for even a Yogī to contemplate the promise aspect." What does he mean when he says this, and to what class of worshippers does he refer? Are you able to understand it? The havoc you have made of Rāmaprasāda's song surpasses description. We shall demonstrate in detail that in the spuere of religion the preaching of a doctrine which it is not in our competence to practise is nothing but a form of covert robbery.

> "All Jīvas meditate on the Guru in the Brahmarandhra,[72]
>
> And Sadāśiva is a great Yogī through meditation on the form of Kālī.
>
> Truly the fifty letters form the substance of Veda and Āgama,
>
> But it is hard for even a Yogī to contemplate the formless aspect.
>
> Thou hast no form, Aksara[73] is Thy form.
>
> O Thou whose substance is the Guṇas! Thou hast taken forms according to different Guṇas."

Have you understood the meaning of the above? If you had, you would not have made such a mess of it. "All Jīvas meditate on the Guru in the Brahmarandhra. And Sadāśiva is a great Yogī by meditation on the form of Kālī." In order to understand this, it is necessary to become initiated and instructed according to Śāstra by a Guru. "Truly the fifty letters form the substance of Veda and Āgama, but it is hard for even a Yogī to contemplate the formless aspect." It will be many ages[74] before you can understand the "but" between these two hemistiches. This formlessness is not the unsightly misshapen formlessness of the nineteenth century. It is the formless aspect. This much is the Sūtra.[75] in the Vrti[76] on this Sūtra the poet says: "Thou hast no form. Aksara[77] is Thy form"; and he further makes the comment:6 "O Thou whose substance is the Gunas! Thou hast forms according to the different Gunas." This deep superwordly truth[78] cannot be understood without special power acquired by Sādhana. It is extremly ridiculous for you, uninitiated as you are, to try to pass judgement on the play of Mantraśakti. It is just as though a child in the womb were to make effort to fight a battle!

O critic! had been you been initiated according to the Śāstra, instead of being an "educated" man of the nineteenth century, we might have found a cure for your error, but as matters stand, things must remain as they are. It is the command issuing from the fair mouth of Visvanātha Himself that this truth[79] must not be revealed to those who are not competent to receive it Hence, although Rāmaprasāda's song is in the form of a S ūtra, we cannot scatter abroad its Vṛti,[80] and Tīkā in the market, the public bathing-place, and the fields. This much, however, we tell you: Why do you make yourself ridiculous in the word of Sādhakas and bring ruin on the ignorant community by interfering (though you have no competence for Sādhana) in matters which can be realized by purely intellectual effort, however strenuous it be ?

Rāmaprasāda was a seeker of[81] the supreme object,[82] and the critic seeks his selfish ends. The one is nectar, and the other poison; the one is heaven,[83] and the other hell.[84] How dare you desire to mix the two together ? Covertly you have expressed your regret. It only Rāmaprasāda in his Sādhana had worked along the right path form the very beiginning !" Oh the arrogance of it befitting an Asura ! Is it because you have seen your own face in the mirror that you have come to think that Rāmaprasāda was a Jīva from has birth blind, uninitated, puzzled out of his wits, straying in a wrong path, and devoid of knowledge of the Śāstra ? Being a trader in Rāmaprasāda's name and partaker of the leavings of his food, how dare you presume to show Rāmaprasāda the right path of Sādhana ? You are seeking a means of livlihood for yourself in the Samsāra. Continue to seek that. Why trespass on Sādhana lying hidden in the whom of Śāstra ? You have been attacked with the disease of formlessness; you may take a leap into the air; but why such braggadoico on your part, since Rāmaprasāda himself was not so diseased ? The end of your Sādhana and Bhajana[85] is malica against the Deity with form ; but the end of Rāmaprasāda's Sādhana and Bhajana was not malice against the Formless. But why should we mention Rāmaprasāda alone ? No Sādhaka can have such a motive. It is precisely because Sādhakas understand formlessness that they say that it is impossible to perform Sādhana or Bhajana of the Formless. But those, who have on merely hearing the name of the Formless thought it to be a Delhi Laddu,[86] cry out for worship of the Formless with flowers growing in the sky. For this reason, Sruti itself has said: "Those who say that they know Brahman, to them it is unknown; and those who say that they have not been able to know Brahman, to them it is well known." Brahman is undefinable, because its real aspect cannot be given any particular definition. In fact, it is because the name of the Deity possessing form does not strike such terror in the heart of Brahman as it does in those of the community who are the standard-bearers of the Formless Brahman that worshippers of the Deity possessing form can entertain no malice against the Formles. However that may be, whether Rāmaprasāda was a worshipper of the Formless or of the Deity possessing form, we have no desire to hear from the mouth of a dealer in ginger information about ships.[87]

Rāmaprasāda was not an African. European or American. His me a play began and ended in Bengal. We are his neighbours. If men, whether at home or abroad, want to hear of him they must come to us for it. We shall never go to anybody else to learn about him. The chief part of Rāmaprasāda's Sādhana did not consist of singing in bands to the accompaniment of musical instruments, as is the case with the weekly praying community.[88] He sank into the depths of the ocean of Sādhana, and it was only at intervals of rest from Sādhana performed in fixed Āsanas[89] that he was now and then moved by the breeze of emotion to sing his songs. To-day the miserable plight of the band of critics is due to their having fallen into the waves of this ocean in which they helplessly struggle. Proofs of Rāmaprasāda's Savasādhana, Citāsādhana, Śaktisādhana, rosary of Mahāsankha, Bilvamūla, and Pañcamuṇda, and other Āsaṇas,[90] we still possess. The community of Sādhakas is still resounding with the deep trumpet sound echoing from the sphere of spiritual competence in which Rāmaprasāda moved, and of the truth[91] for which he bore a madly impassioned love. If outsiders could realize this truth by the mere hearing of one or two simple songs, then thousands of critics could have become Rāmaprasādas in a single day. Guru was his guide, Śāstra itself was his lamp, the path of Sādhana was the path he followed, and the Cintāmaṇi[92] region of the Mother of the world was that to which it led. As in every other work, so in songs also he followed the command of Śiva, and took the name of Śiva. Can one who does not follow the command of Śiva in practice presume to say anything of authority in the name of Śiva? Not to believe Śiva, not to believe in Śāstra, not to believe in Guru, not to believe in Sādhana, and not to believe in the Devatā who is the object of Sādhana but to believe in Rāmaprasāda and his songs set to music! not to believe in Devatā, and yet to be morally afraid of Her as if She were some wandering spirit;[93] to cut the root, and then to pour water on it-such was not the art which Rāmaprasāda had learnt. It was because Rāmaprasāda served the Śāstra with bowed head and worked according to its dictates that the superworldly Śakti of Siddhi of which the Śāstra speaks attended him constantly.

In another song Ramaprasāda says:

"O mind ! you are still labouring under this error[94]
You do not clearly realize what Kālī is.
Although you know, why do you, O mind! seem not to know
    that the universe, consisting of three worlds, is the Mother's
    image ?
And you want to worship Her by building images of clay !
The Mother who decks the three worlds with measureless gems
    and gold.
Her you want to deck with worthless tinsel ornaments ! –the
    Mother who feeds the world with all kinds of food.
With what face do you think to feed Her on Ātapa rice[95] and
    soaked peas ?"[96]

And so on.

Error is taking a thing to be that which it is not. False knowledge or mistake is want of true knowledge. To mistake is to understand a thing to be what it is not. Mistakes is only another name for want of true knowledge. Like darkness at sunrise, false knowledge flies of itself at the dawning or true knowledge.

It is universally well known that a mistake lasts only so long as true understanding is not had, and that when it appears there is an end of the mistake; but he who says, "O mind, you are still labouring under this error," understands that it is an error of his mind. Why, then, does he express the regret that he is still labouring under the error ? An error ends the instant we discover it. But here, although he says tht his mind clearly knows it to be an error, he yet, at the same time, regrets that the error still exists. Let the critic now understand what sort of an error, it is.[97] Unlike you and me, Rāmaprasāda did not jeer at others for worshipping images. Before warning outsiders he warned the person within,[98] and addressing his own mind said: "O mind! You are still labouring under this error," Had it been you or me, the utmost that we could perhaps have done would have been to say, "O Brother ! You are still labouring under this error." Meaning thereby that "I am free from it, so that I am a much greater man than you are." High-souled Digambara, on whom the merciful Devī showered Her supreme mercy, touched the root of the matter when He calmly and solemnly said: "In delusion is my peace." But in the first stage of Sādhana, Rāmaprasāda, who could not their touch the root and master this weighty and solemn truth,[99] said with an impatient and restless heart, "O mind ! you are still labouring under this error." Rāmaprasāda is eager and restless to drive away the delusion which Digambara carefully cherishes in the inmost recess of his mind, and by doing so feels the bliss of the play of the Mother of the world. This restlessness on the part of Rāmaprasāda is merely the effect of the immaturity of his Sādhana. Because he was at one time thus restless, we must not think of him as being a worthless man: for, where there is possibility of rising, there is also the possibility of rising, there is also the possibility of a fall, as the reverse also is the case. The very mention of Rāmaprasāda's name throws some people into a frenzy of sentiment. They think that he was a born Yogī who has attained Siddhi in a previous birth, and consider him to be all in all in the realm of Sādhakas; but we are not of this opinion. For we first hear what he has to say from his own mouth (in his songs),[100] then ascertain its trustworthiness by comparison with the account of his Sādhana as known to the community of Sādhakas, and finally test it carefully on the touchstone of the Śāstra. If even a much greater man than Rāmaprasāda says what is opposed to the Śāstra, we at once discard it as if it were the words of a madman ; for millions of Rāmaprasādas do not count for even so much as the most insignificant insects, if the command of the Śāstra (by the grace of which Rāmaprasāda is an authority) is contravened. We shall shown that the song above quoted was composed by Rāmaprasāda in a very immature state of Sādhana. We must first understand that at the time when Rāmaprasāda composed this song he has passed the first and entered the middle, and not the last, stage in the domain of knowledge, and had only just entered the higher domain of Sādhana.[101] It was because he wanted to unite Sādhana with Jñāna (knowledge), only without reference to Bhakti (devotion), that he was led into inconsistency.

"Although knowing, why do you, O mind ! seem not to know that the Universe, consisting of three worlds, is the Mother's image ?" The idea expressed in this passage belongs wholly to the realm of Jñāna (knowledge); but the verse, "You want to worship Her by moulding images of clay," reveals a state of mental restlessness so far as Sādhana is concerned. If everything in the three worlds is the Mother's image, then who can say that an image built of clay is not the Mother's image ? If from the point of view of Jñāna (knowledge) the Universe, consisting of three worlds, is considered the Mother's image, then we must admit. With bowed heads, that an earthen image also is Her image. In short, we must not think that Rāmaprasāda, in contravention of the command of Śāstra, is asking people to abstain from moulding images of clay. As a matter of fact, he is simply voicing his sorrow that, "although the Mother is omnipresent in the three worlds, I have to-day to worship Her in single form in an earthen image, because I cannot see Her in Her Universe-pervading aspect." And what Sādhaka does not sing the same song the same song of sorrow until he attains the final stage of Sādhana preceding Siddhi ? It is in order to remove this sorrow that it is necessary to worship Her, otherwise, why should one worship Her if from the very outset the sorrow ceases, and the Mother is realized as existing throughout the Universe ? It is hardly necessary to point out what little spiritual competence such people possess as actually see earth instead of the world-pervading Mother, and yet, taking their cure from Rāmaprasāda, say: "O mind ! you are still labouring under this error. You want to adorn with worthless tinsel ornaments the Mother who Herself decks the world with countless gems and gold". This, again, is an expression which merely indicates an unfulfilled aspiration in the realm of devotion.[102] It is foolhardiness on your part to want to adorn with tinsel ornaments the Mother, the Rājarājesvarī of the infinite Universe, who adorns the world with countless gold and jewels ! From this it does not follow that the Mother cannot be adorned or that the Mother does not adorn Hereself; on the contrary, it proves that the Mother can be very well adorned, if one has the power to adorn Her.[103] She is the source of all beauty in the three worlds, so that it is the height of presumption to bring tinsel ornaments, worthless a grass, near Her fair body. It is difficult to restrain one's laughter at even the thought of putting tinsel ornaents on the fair body of Her before whose feet the countless stores of jewels of even innumerable Kuberas[104] disappear as does the light of a lamp before the sun. It is because of the pain of the thought of this irremediable deficiency that Rāmaprasāda has said: "Ah ! that Mother you wish to adorn with worthless tinsel; ornaments !" Why, despite of this. Śāstra has prescribed that She shall be adorned, we shall show later. Here we say this much, that a person who proceeds to perform Sādhana is bound to satisfy his heart's desire by adorning the Mother. It is the duty of all Sādhakas, male and female. When the heart is immersed in the depths[105] of Sādhana, that which these depths are overpowers, according to a law of Nature, the Brahmatattva of the Mother of the world.[106] To conquer that unconquered power of the Sādhana, even She Herself, who is unconquerable, often feigns Herself to be incompetent.

Sinking in the sweetness of the Creatrix's play of love for Her devotees, Dāsarathi, great depicter of sentiment,[107] has, in picturing the love of the Mother of the world, well displayed this in his poem entitled Āgamani.[108] When, for the sake of the Sādhana, which was the Durgāpūjā festival of the Prince of devotees. the Mountain King, his Daughter appeared as the Destroyer of Mahisa, and stood in the courtyard in front of his Maṇḍapa[109] on the evening of the sixth lunar day; When Menakā his Queen, whose life was in Umā,[110] ran out with joy to welcome Her at the report of Her coming; and When startled and made afraid by the sight of Her martial appearance, the great Sādhikā[111] of the Daughter[112] lost herself at view of this other form [113]—then, on her, Mother Mahāmāyā, the daughter of old,[114] cast Māyā and assumed a form of surpassing beauty.

3. Song

"She appeared as Gaurī, the Two-armed daughter of Mountain, Mother of Gaṇesa.
Daughter of the Mountain-King,[115] with the graceful gait of an elephant.
Spouse of Asutosa,[116] with two little children, held on Her two hips.[117]
Chaṇdī appeared as though surrounded by moons.[118] ——
The beauty of the moon faced Umā surpasses that of a million moons.
Ten moon shone on the nails of the Mother's feet.
Seeing this, the moon in the sky pales through shame.
Yet, can She be compared to the moon ; She at whose feet the moons roll?.
In Autumn, in the Himālayas, it was like a fair of autumnal moons.
In receiving the moon –faced Umā, the Queen took, as it were the moon in her hand.
Behind Umā's family of moon[119] the moon in the sky was concealed.
With Her moon like mouth the moon-faced Devī called out, 'Mother !'
The Queen replied:[120] 'Is it you, O Durgā ! the Dispeller of sorrows ?
With weeping. O Tārā, Mother ! I have lost the pupils (Tārā) of my eyes.
O Umā! To what a plight have I come since last I bid farewell to Thee !.

O Mother !my body remains in the Himālayas and my life in
Kailāsa.[121]
In Thy absence I lie on the earth as one who is dead.
To-day Thou hast brought life to my body, and with it speech.
O Mother! how is it that Thou dost not remember that Thou
hast a mother?
If Thy mother died sorrowing for Thee, Thou wilt incur the sin
of killing Thy mother.
Being Sonless, what refuge have I but in my daughter?
O Brahmamayī ! all my hope is placed on Thee.
Old age comes upon me day by day, and at any moment I may
die.
O Tārā !wilt thou not seek me when my strength is gone?
What Thou doest, O Saviour from existence ! Makers me afraid,Lest,
O Mother! when I send for Thee at the hour of death Thou
shouldst refuse to come.'[122]
At these world of the Queen, the Queen of Śiva said in sorrow:
When did you, O Mother! seek me Whose father is a King and
whose Mother is a Queen,
What if Her husband has, perchance, become a Sannyāsī?
The bitter words of women kill me with shame.
We hear them say Thou are a king's daugnter, but has Thou no
Mother?
Father is of stone and so are you, O Mother!
But Icannot conquer my love for you,[123] and so I have come of
My own accord.'
The Queen replied, " O Lady of Īśaha true it is that I am stone,
And,O Mother for Her[124] whose Daughter thou art, it was
best to be stone.'[125]
Saying this the Spouse of mountain[126] greatly wept, and in
plaintive words again addressed her daughter:
'As the motionless mountain is My husband, how can I get
news of you?'
O gracious Devī ! Ipray Thee forgive my affence on that account.
Many are the people, O Umā ! who before me call Thee miserable.
and as I hear them my mind burns with fire.
They say to me, O Queen!your Daughter, a tendril of gold, has

become pale.
Destroyer of Tripura[127] lives by begging.
Beloved Umā is my only treasure, the treasure of worship.
I want to keep my son-in-law in my house, but Trilochana[128] is not willing that I should do so.
Then archly and with pride Durgā Said to Menakā, Who has told you of your son-in-law's distress?
My Husband is the Creator and Destroyer, the Lord of the three worlds.
Rather is it you, O Mother ! who are a poor man's wife, but I am a Queen.
My Lord is the Lord of Kāsī,[129] and no one can describe Him.
O Mother in the wealth it is by My Husband's riches that people become rich.
Whoever with devotion begs of My Husband, to Him does Trilochana[130] give the wealth of liberation at a glance.
He is n want of nothing; but such is His nature htat He yet behaves like some cares helpless man.
He who grasps the meaning[131] of this is filled with feeliing,2 and is saved from the cares of existence.
Will your riches makes yours Daughter and Son-in-low rich?
Do you want to give riches to Her who holds the Universe in Her womb?
Can He be poor in whose house your Daughter lives?
As Annapūṛṇā I give fixed to the world,
And the Ocean, Kubera[132] and others guard the wealth of Śiva.
How great, O Mother must have been the religious merit[133] you have earned.
That you were able to give your Daughter to Him!
Such is the power of Ms Husband that I can make you Indrāṇī,[134]
I am such a Daughter of yours as is equal to ten sons.
It is out of jealousy that neighbours do not speak to you of happiness,
But wound you, O Mircher! by speaking of sorrow.
The Queen said: 'O Brahmamyī! explain this to me.
If Thou hast so much wealth, where is the sign of it?
O Sankarī![135] does not Śiva's heart yearn to adorn Thee?

Why has not my Son in law given Thee Jewelled ornaments?
Of what use is wealth if the body of Umā-moon is unadorned?
Poorly dressed and on foot Thou hast come. This is what makes
me doubtful (of your wealth).
Playfully and with smifres Uma replies to Menakā:
'O Mother! Trilochana[136] cannot bear to see Me with ornaments,
For he says, What ornament is there in this world which can
adorn Thee?
Tāriṇī,[137] Thou art My crest-gem. Do gems become Thee?
Will the moon look bright if gems are placed on it ?
My simple dress ever charms Asutosa's[138] mind,
And what Pañcānana[139] desires that I do.
If this were not so, innumerable and priceless jewels would lie
in the dust before Me.'
The Queen said: 'Why should not ornaments become Thee?
Ivory, when set in gold, becomes more beautiful.
To-day I shall bring all kinds of jewels and see with my own
eyes
Whether, O Īsaṇī! They become Thee or not.'
Then in joy of love the Queen of Mountain brought jewelled
ornaments.
And put them with care on Umā-jewel.
Never, however, can ornaments look well on Umā's body;
She became like the moon in the grasp of Rāhu.[140]
In grief the Queen became, as it were, dead, and stopped the
maids,
Saying" 'Do not bring worthless ornaments any more,
And quickly take off those which I have already put on Umā.
Let me see the unadorned body of the Mother.
They do not become Thee, O Mother Sankarī! Ornaments do not
become Thee!'
What Providence[141] is it which has made Thee, O Mother!
Spouse of Hara?[142]
How beautiful Thou art, O Tārā! O Tārā, with face like the
autumnal moon,
I have, O Mother! given the moon the name of Tārā as I lost the
Tārā's (pupils) of my eyes.[143]

> This beauty charms Hara's mind, and destroys its darkness.
> Is this the reason, O Mother Umā! Why the Three-eyed Deva[144]
> does not allow Thee to be ever out of His sight?"

So long as the desire to adorn Her is not done away with in this manner, the effort[145] will not be successful; this is why Śāstra has made provision for Her adornment. On that day on which She sees that I am tired out, discomforted, and put to shame in my efforts to adorn Her, the merciful Tripurasundarī will in order to end this trouble of Her son, adorn Herself with Her own beauty and of Her own accord take Her sear on the throne of my heart. Oh the day on which when going to adorn the Mother with my ornaments, I shall myself be adorned with Her ornaments, on that day my yearning to adorn Her will end for good and all. Then I shall throw up my arms in joy and call out to the world to see how, although all efforts to adorn the Mother fail he who makes the efforts is himself adorned by virtue of the religious merit[146] he there by acquires Rāmaprasāda has also told us what sort of an eye is required to be able to perceive the beauty and sweetness of that adornment. We shall try else where to make this clear. Here we would say that, whether it suits the Mother or not, I shall adorn the Mother if my own condition requires, it for the Mother is as much my Mother as She is the Mother of Brahmā, Viṣṇu, and Maheśvara. The Mother's mother, Menakā proceeded to adron the Mother because it suited her to do so, irrespective as to whether it suited Umā or not. But because Menakā thought the ornaments which were suited for her to be also suitable for the Mother the Mother refused to be adorned with her ornaments (vanity)[147] and stood forth adorned with such ornaments only as properly belonged to the Mother. And then the divine[148] beauty of Menakā sank in[149] the sea of the indescribable beauty of Brahmamayī Umā. Then, throwing off the ornaments, consisting of the darkness of the vanity of individual existence Menakā herself shone with the light of the Sun of the sole existence of the Mother of the world, and seeing at once the self-luminous true aspect of the Devī,which is consciousness, cried out: "Do not bring worthless ornaments any more, and take off quickly those which I have already put on Umā. Let me see the unadorned body of the Mother." When in order to satisfy the yearning and effort[150] of Her Mother, the perfect grace of existence, consciousness and bliss[151] flowed in streams from the fair face to the fair feet of the Mother, all other adornments appeared as nothing before that supreme beauty When thus her yearning was satisfied Menakā eagerly said: Let me see the Mother unadorned body, for the Daughter, although a Daughter in the aspect[152] she had assumed for play,[153] was them perfect and Eternal Brahman in its aspect[154] as the Supreme Unity.

It was the upward flowing current of his spiritual feeling which pained Rāmaprasāda at the absence of materials suitable for the satisfaction of that yearning, and led him to say: "Ah, you want to adorn Her with worthless tinsel ornaments." This does not mean that "the Mother need not be adorned. The burden of the song of his sorrow was that he had not ornaments suitable for the adornment of the Mother. This must be so; for is there any such luckless son in the world as yearns to call the Mother Mother and yet has no desire to adorn Her?

> "The Motehr who feeds the world with all kinds of food.
> With what face do you want to feed Her on Ātapa[155] rice and
> soaked peas?

He who can adorn others can also be adorned himself. He who can feed others can also be fed himself.[156] He who desires to adorn others may also desire to be adorned himself. He who desires to feed others may also have the wish to eat himself. Either say at once that the Devī neither adorns others nor is adorned Herself, neither feeds others nor eat Herself ; or say that She both adorns others and is adorned Herself; both feed others and Herself eats. Evan if she is not, according to you, Herself adorned in Her aspect with from, yet in the formless aspect at least, as you understand and speak of it, She appears undoubtedly to adorn others. If so how do you escape from the difficulty ? All Śāstras and all people agree that the formless aspect is eternally attributeless and that it is impossible for that attributeless aspect to have the desire (which is itself an attribute) to adorn the world; but, then, such is the virtue of the nineteenth century that nowadays we frequently hear of a Formless Deity with attribute. We however, understand this attribute to be an attribute[157] of the worshippers of the Formless Deity instead of being really an attribute of the Formless Deity; for to admit the presence of an attribute in the Attribute Brahman is tantamount to cutting flowers from a garden in the air. Those who speak of Brahman as perfectly devīod of attribute admit, in order to account for the universe which is made of attribute, the separate existence of Māyā, composed of the three Gunas or attributes. Owing to their not being able to bear the weight of the deep and solemn mental effort which is necessary for the admission of the separate existence of Māyā, they are placed in the following dilemmas: If, on the one hand, they do not admit the separate existence of Māyā on the other, they see that in the denial of all connection of the world with the Formless Brahaman it is it impossible to call Him "Merciful Father.'' If on the one hand, It is addressed with attributes, shame will make it difficult for them to show their faces to worshippers of the Deity in His aspect with form, for in order to possess attributes it is necessary to possess form; consequently, they have denied perfect attributeness (that part of it which necessitates the possession of form)[158] and present to view a queet sort of Brahmnan, half of which is with attributes and the other attributeless. Formless, yet with attributes; with attributes, yet formless. This Brahmnan of theirs is called "existence, consciousness, and bliss,''[159] after the Śāstra;[160] "Merciful father,'' after the Bible; "Creaton'' (Kartā) and "Lord''(Iśvara), after the Koran; and the "Formless On,'' through the malice which non-Āryas bear against Āryas; and He is also called "full of love'' at times for the attainment of their selfish ends. Because they will not allow their Brahman to be idenuified with the Devatā whom Āryas worship, it has (despite its being, in fact, above name and form)[161] name, through not form,[162] otherwise how can It be constantly addressed with the exclamation "O!''? However that may be, even if this newly discovered Formless Brahman without attributes suits their purpose, we are ourselves in no wise bound to admit the existence of this novel appearance.[163] We care very little for the Attributeless Brahman if He dose not appear with form, and much less do we like this Formless One with attributes.

Who says that She who can feed others, as She can adorn others, cannot or will not Herself eat ?[164] If the will of Her who is will itself eternally exists, that will has as much relation to feeding as to eating. If you say that it is impossible for Her to eat, we shall say that it is also impossible for Her to feed. If you admit the possibility of feeding, why should you not admit the possibility of eating ? You may say She feed the world, but who will feed Her ? For you may argue that it is impossible to give food to Her who gives food to the infinite universe. To those whom a knowledge of words has robbed of their sense and who cannot understand the truth,[165] these words appear very sweet and as the final and essential truth; for their mind is naturally unwilling to disturb the state of self–intoxication which these delusive words produce in them.

"The Mother who feed the world with all kinds of food,
With what face do you want to feed Her on Ātapa rice and
soaked peas?"

Can anything be said after this? Here, once for all, is the most final decision, which the matter admits of! For these people think (in consonance with their mental trend)[167] that it is utterly false that She eats or will eat, the only essential truth being that She feeds!

If the Mother cannot be fed simply because She feeds the world, the reason for such inability is that if I want to feed Her She would demand repayment by me for all the food which She supplies to the world,[168] for you ask yourself how much She who feeds the world can Herself eat. I say She may feed the world as much as She likes. What have I to do with that? I am bound to give Her only what She gives me to eat.

My gratification will be in giving to Her the enjoyment[169] with which She has provided me and then retiring. I am not here to make payment of all Her dues. My responsibility is to pay Her only such dues as I owe Her. She is Brahman only so long as I am Jīva. She is Mother only so long as I am son. She is a Devatā only so long as I am a man, and my worship of Her lasts only so long as I am "I." My worship of Her will be at an end the very day on which my "I-ness" will be at an end, or my individuality will disappear the very day on which my worship of Her will come to close. So long as I shall have to eat Ātapa rice[170] and soaked peas, what justification have I for eating them without offering them to Her?

Although She is the Mother of the world, She is also my Mother. Although She is Bhagavān of the Universe, She is also my Lord[171] "The food which I shall eat, even that food I must offer to Pitṛs and Devas." What I shall eat even that my Iṣṭadevatā will partake of before me. Had She been capable of taking offence like you and I because the food consisted of "Ātapa rice and soaked peas," would She have been worshipped by the three worlds as their Mother, merciful, kind to the poor, Protectress of the helpless, easily attainable by devotion and loving to devotees? Had not Śrī Kṛṣṇa thrown away the food laid out by Rukmiṇī[172] Herself (She who was full of supreme love Mahālaksmī), and hurried to Dvaitavana [173] from Dvārakā [174] in order to eat the remnant of herb in the cookingpost left over after Draupadī's meal (When that virtuous woman-friend of His frightened at the prospect of being cursed by a Brāhmaṇa, sought His protection would He have been called throughout the three worlds by the glorious name of Friend of Pandavas"? Had not Bhagavān in spite of His being the Master of infinite universes and Lord of Vaikuṇṭha,[175] assumed the form of young Gopāla on being moved there to by the great devision of Prahlāda and taken with His own hand the plate of poisoned food from the hand of Prahlāda, who was grieved to give it to Him; and had He not put that food with the fingers of His own lotus—hand into His fair mouth, which is wont to drink nectar[176] given by Brahmā and other Devas, would He have been known by the beloved title of "Hari of Prahlaāda in spite of His being the Hari of the world ? Had He not joyously taken in the hollow of His hand the grains of rice given by the wife (a devoted Sādhikā)[177] of the poor and destitute Brāhmaṇa Sudāmā and tasted their sweetness, greater than the sweetness of nectar, singing the greatness of love, would anybody in this world have called Him Friend of the Poor and Merciful Bhagavān ? Had not the Providence[178] who dispenses the fourfold fruit to Jīva considered sweet the fruits half –eaten by herd–boys, would the sweetness of the name "The joy of Nanda"[179]have been so much greater than that of Sacchidānada"[180]? Had not to the

Mother, the Genetrix of Brahmā and other Devas, left Her bejewelled throne in the luminously resplendent region of Kailāsa[181] and gone to the thatched hut of Kālaketu[182] the hunter's son illuminating the house and the surrounding woods with the light of Her beauty ; had She not proved the fitneess of Her name "Caṇḍī" by giving the Caṇḍāla's[183] son a place on the fair lap which is ever sought by Guha and Gajānana,[184] if Annapūrṇā,[185] Charmer of the mind of Kāla[186] had not blessed Kālaketu by feeding him from the breast which even Brahmā and other Devas hardly gain, and eaten the food of a Caṇḍāla ; had the dispeller of Kālaketu's fear of death shrunk from becoming a hunter's mother –would the distressed Jīvas of the world to-day have wept and cried, "Mother" ? Had not the Mother, the Devatā whom Suratha and Samādhi[187] sought in Sādhana gratified the two Sādhakas by accepting, in the woods on the bank of a river, their worship with fruits and roots and offerings of blood issuing from then, pierced hearts,[188] would Sādhakas have asked their lives in their determination to perform Sādhana of the Mother? Both Śāstra and report say that Mahārājā Suratha and Samādhi the Vaiśya King, whose life was itself a great Samādhi[189] after establishing the Mother? If an earthen image daily for three years, inflicted cuts upon their breasts with swords, and with the blood issuing thereform made offering in the great worship, that by such intense devotion[190] they might speedily get sight of Her.

This puts me in mind of something. The cutting of his own breast by a son in the worship of the Mother cannot be a favour of the Mother And why being Mother should She be so cruel ? In my opinion, however, Suratha and Samādhi did not cut themselves to their hearts in order that by satisfying Her with such a sacrifice the Mother might appear before them. They had heard from their Gurudeva, Maharsi Medhasa, that the Mother dwelt and played in the hearts of devotees. Hence they took the terrible determination "to see Her by bringing Her out from their hearts by importuning, if not by satisfying, Her". And with such intention they inflicted sword-cuts upon themselves. Otherwise, that was the necessity for so intense a form of devotion ?[191] People may call the blood which issued from their hearts their heart's blood, but I say that it was not merely the blood of the heart, but also attachment. And because this was so, blood flowed from the hearts of the Mother's devotees, brimming with love for the Mother. The moment such hearts were pierced, streams of love flowed copiously from them. But that love is transparent, fair, pure, unsoiled, thick, deep, and milk-white. How, then, did it become blood-red ? How can I tell you ? O devotee ! you alone can say whence came that blood. To me it seems that the Mother who adorns the throne of the Isle of Gems[192] in the Sea of Milk[193] lay happily in that sea, which is the devotee's heart, so that all blows which fell in it fell on the sacred feet of the Devī, who is so loving to Her devotees Then, by the waves thus raised, the bright red paint on the lotus-feets of the Mother of the world,[194] which Sadananda[195] had lovingly applied with his own hand, was washed off, and, mixing with the deep attachment of the devotee's heart, appeared as blood to the view of men. Otherwise, when the devotee has already

Offered his body, senses, heart, Ātmā, and all he possessed at Her feet, what was the necessity of re-offering that heart again and again to satisfy Her ? The sea, despite its depth, is full of waves. Similarly, notwithstanding that love is ever deep it is constantly rootless. Such restlessness is its natural characteristic. To Him whom I love with all my heart, and to whose feet I have offered my all, to Him, nevertheless, I desire to offer it again and again, ten times every half an hour.

I know not whether it is a quality of love or of its object, whether of the devotee or of the beauteous feet of a the Mother. But it is a fact, that as often as Suratha and Samādhi urged by such restlessness, struck their hearts, so often did the Mother of the world move. Her feet to let them know that one was awake, and gave clear evidence thereof in ripples of blood raised thereby. At last fearing lest Maheśvara should in take it to heart were all the dye so lovingly and carefully applied by Him washed off (lest Śiva's words should prove false by the pain caused to the heart of the devoted Sādhakas were their constant offering of attachment to Her spurned and rejected),[196] the Daughter of mountain left that comfortable couch and showed Herself to the Sādhaka by awaking, as one who is consciousness, in the earthen image, the beauty of which gave joy to their eyes. She showed Herself in a manner as if She knew nothing of all that had happened theretofore. Her heavy and indolent eyes, like those of one who has suddenly awakened from sleep, were stirred by a Mother's love, soothing the hearts of the devotees by shedding upon them the nectar of Her serene regard ; and smiling softly with Her ruddy lips, She said to Suratha, "Mahārājā, take what you like," and to the Vaiśya also, "Gladdener of Kula (Kulānandana),[197] take what you like." Ah, how sweet ! The expression "Gladdener of Kula" in the mouth of the Mother was no mere word of address. It showed that the gate of Her unbounded love was open. The Mother charms with such sweet and soft address those who seek Her by becoming Hers only. Mahārājā Suratha was an interested[198] Sādhaka. In spite of having been robbed and driven away by sons and relations, the bitter thirst of his mind for enjoyment of worldly things was not satisfied, so that he worshipped the Mother in order to regain his lost kingdom. This was why the Mother who dwells in all hearts addressed the Prince as Mahārājā. As for the Vaiśya, his keen dispassion,[199] which had consumed his worldly desires to their very roots, was not to be satisfied so long as he did not obtain the Mother, the Mahāmāyā, who is the centre of all this Māyā. This was why the Mother very fondly and very affectionately used the title of "Gladdener of Kula". in addressing this son of Hers who had lost the Mother. Just as a worldly mother affectionately calls her son "support of his Kula (race), or ornament of his Kula (race)," if he be great and glorious; so the Mother, in spite of Her being above the world, was, as it were, over-powered by Her Maternal affection, and called the Vaiśya "Gladdener of Kula". O Mother, Thou hast none in Thy Kula (race) how, then, could he become gladdener of Kula[200] to Thes? Perhaps it is because Thou hast appeared as Mother that Thy attachment to Kula has so greatly increased. That Thou hast none above Thee in Thy Kula (race)[201] is no reason why Thou shouldst not have descendants. If really Thou hast no descendants in Thy Kula, then who are we? Whether Thou hast a Kula or not, Thou art the root of Kula, Kulakuṇḍalinī[202] Herself. The Kula path,[203] O Mother! is for him who follows Thy path. My desires for Kula[204] have been fully gratified. Now, O Mother ! take me out of Kula into Thy arms, so that sitting at the root of Kula[205] I may penetrate into its mysteries. Let the Kulakula sound[206] of the river of existence[207] cease for ever. O Mother! it was because Samādhi, Thy son immersed in Samādhi,[208] gave lustre to this Kula[209] by passing beyond the two Kulas[210] of this river that Thou didst give him the endearing title of "Gladdener of Kula". Blessed were your devotees, Suratha and Samādhi ! How shall we, Jīvas of the Kali age, penetrate the deep mystery of the offering of sacrifice by you ? By you alone was it offered, and by the Mother alone was its meaning understood. O Sādhaka of the embodied Deity![21] be you interested or disinterested in your Sādhana,[212] acquire now of Suratha and Samādhi what has to be done in order to directly perceive[213] the appearance of the Mother in an outer image. The worship in which men like Suratha and Samādhi wounded their breasts with their own hands in order that they might see the Mother of the world in an outer image-that worship is called idolatry to-day in the Kali age by the community of infidels themselves, confused bu the "learning and science" of the nineteenth century. How absurd it is to say that Mahārājadhirājendra[214] Suratha, the paramount Monarch of this earth, with its oceans, and high-souled Samādhi, whose heart was under the sway of intense dispassion,[215] and lighted by the fire of spiritual knowledge,[216] rent their hearts and made streams of blood flow therefrom in the course of a play with a mere doll. Such criticism against the Savarnika Manu[217] is nothing but a clear sign of the influence of the Kali age. However that may be, to Her who accepted even heart's blood as sacrifice from Suratha and Samādhi in order to uphold the honour of the words of Śāstra told by Herself, "Ātapa rice and soaked peas" cannot be unacceptable, and it is because they are not unacceptable to Her that the Sādhaka has with simplicity said:

"O Mother ! in the Devaloka Devas worship thee daily with nectar.[218] O Jagadīsvarī ![219] rulers of the earth worship Thee with delicious food. But, O Mother ! Thou canst not for that reason reject my offering of leaves, flowers, fruits, and water. O Mother ! does fire refuse to accept blades of grass because in the sacrificial pit fire is worshipped with firewood along with ghee ?" Fire is called the "all-eater,"[220] because by virtue of its power of burning it is capable or appropriating to itself all things.

Fire accepts and consumes indiscriminately anything which is offered to it. Similarly, the merciful Devī, who grants all desires, accepts, for the gratification of Sādhakas, anything which is offered in the name of the Almighty, Omniscient, and All-good. This acceptance is not to supply any want on Her part, but in order that She who bears great love for Her devotees may maintain them and their Vratas.[221] Otherwise, in the dominion of Her who is abundance[222] itself and is plenty,[223] the character of things[224] and power,[225] there can be really no want.[226] If there be any want it is only the want of want. Just as She has no want of "ātapa rice and soaked peas". So also She has no want to sweet-meats, sweet-rice,[227] and nectar.[228] What cause for sorrow or shame is there, then, in offering Her "ātapa rice and soaked peas ?" To Her the store of nectar[229] churned out of the seven seas is as much an atom as "ātapa rice and soaked peas' are atoms. She is as much unattahed to ātapa rice and soaed peas as to nectar. Although She is really as free from attachment as the water on a lotus-leaf, when playing at the play of Samsāra, full of Māyā, She, in order to draw devotees to Herself, merely pretends to be delighted by the receipt of all these materials. Otherwise, what form of delight does the Devī, who is all delight and perfect delight, want that She should feel delight in receiving offerings of food.[230]

It is ridiculous to think that offerings of food will give delight to the Ānandamayī,[231] who is present in every atom of those offerings as consciousness.[232] Her delight and joy of which the Śāstra speaks in dealing with the subject of worship are not Her delight and Her joy, but the play of the delight of Sādhana and the joy of Sādhana in the Sādhaka. We shall try to explain this point more clearly in its proper place. Here only we would observe that Rāmaprasāda sang the story of His heart with a mind full of sorrow, a sorrow which attacks every Sādhaka so long as the supreme truth[233] does not dawn in the first stage[234] of Sādhana. His sorrowful song is not the expression of a decision arrived at in the domain of knowledge,[235] but the indistinct expression of an ungratified longing in the domain of devotion.[236] Through their senseless interference in matters in which they have no competence, the community of undevotees, who are ignorant of the truth,[237] and without experience in these matters, put on the airs of wise men before the community of infidels[238] by giving to words belonging to the sphere of devotion a queer appearance, coloured by the sphere of knowledge.[239] But they failed to see that the sky was over-clouded, and a single shower was likely to wash off the light[240] colour with which they had painted these pictures. It is highly amusing to see people taking the name Rāmaprasāda and making themselves known to others as his followers, yet all the time trying secretly to draw him to their own party. We are unable to understand how such people as hold so much intelligence in themselves[241] can have room[242] to digest the food left by Rāmaprasāda. It is during life that evidence of men's Sādhana is seen. But Rāmaprasāda gave evidence of his Sādhana in death as well as in life. By performing worship the night preceding his death, and placing the Mother's image before him even at the time of death, the high-souled accomplished Sādhaka has given us full proof of his faith in Brahman with form,[243] and of his performance of worship of the Deity with form.[244] During life the Mother with form[245] danced constantly in his songs and his songs and his heart. If after this a man can find it in himself to say that "Rāmaprasāda did not worship the Deity with form," he may as well also say that Ramaprasāda had no soul.[246]

We shall quote here another of Rāmaprasāda's songs of self-resignation. In this it will be seen how even his body and senses, not to speak of his mind, heart, and very self,[247] were absorbed in the worship of the Mother.

> "Of what use, O brother ! is this body if it does not melt in love
>   for Daksiṇā ?[248]
> Oh,fie, fie, to this tongue if it doesnot utter the name of Kālī.
> Those eyes are sinful which see not the form of[249] Kālī.
> Oh, how wicked is the mind which does not sink under Her feet.
> May thunder strike those ears which do not hear Her sweet
>   name, making copious tears flow from the eyes. For what
>   purpose does their existence serve ?
> Oh, should we desire to have the hands which fill the belly, if
>   they are not joined together to hold Ṣaṇḍal paste, Javā
>   flowers, and bael-leaves ?[250]
> Oh, of what use are the feet, and wholly without purpose is the

> work they do by day and night, if they do not willingly and gladly carry us there where images of Kālī are enshrined ?

"If a man's senses are not under his control, can Devatā be so? Rāmaprasāda asks: 'Does a Babul[251] tree ever bear mango fruits ?"

Let the Sādhaka here ask the critic what kind of Rāmaprasāda it was who wrote this song ?

There are, again, many people who, on hearing all this infidel talk, think it to be a novel and refined from of criticism, which the brilliant genuis of the nineteenth century alone with its constant pursuit of knowledge and science has originated. But we say that this iconoclasm is not a thing of to-day only when considered as a revolutionary principle in the sphere of worship. It has always existed since the creation of light and darkness, since the beginning of the eternal quarrel between the race of Devas and the race of Daityas, and has lasted as long as nectar[252] and poison have existed together in the depth of the sea; as long as there have been light and spots in the moon; as long as there have been heaven and hell,[253] sin and virtue,[254] Dharma and obstruction thereof,[255] Deva and Dānava,[256] man and Pisāca,[257] knowledge and ignorance, faith and faithlessness, Sādhus,[258] and libertines, devotees and infidels. Even those who go to heaven fall into hell[259] when their religious merit[260] is spent. Even wise men are led astray when the attraction of sin becomes strong, and even Sādhus hanker to eat and drink things injurious to them when they become delirious in disease.

Similarly, non-Ārya proclivities, the unhappy result of evil deeds in previous births, move and possess the hearts of Jīvas, in spite of their having been born in the Ārya race. This it is which gives rise to the kind of criticism under consideration. Eternally ignorant as we are of the root principle, we see only the fruit, and think that the branch alone is its cause; whilst as a matter of fact He it is who is at the root of all fruits-He whose comand gives sour, bitter, pungent, and sweet tastes to the sap of trees from which they grow. We therefore often find the hearts of even Caṇḍālas, who are devoted to Bhagāvan, to be adorned with Sāttvik[261] qualities becoming Brāhmaṇas, whilst even Brāhmaṇas fall into a state worse than that of Caṇḍālas if they become estranged from Bhagavān. When, in spite of being the son of Brahmā Himself, and father-in-law of Bhagavān, who is perfect and eternal Brahman, and husband of Bhagavatī Prajāpatī, Dakṣa did that which became an Asura, and lost all devotion to the feet of Bhagavān and Bhagavatī, Paśupatī,[262] the Destroyer of the Pasu bonds[263] of the three worlds, attached to the headless trunk of His father-in-law the head of a goat, the worst of beasts.[264] On the other hand, in the incident on which the Śivarātri Vrata[265] is based, we see the same Paśupatī taking mercy on a Nisāda[266] King, a killer of animals, delivering him from the terrible fear of death, taking him to the abode of Kailāsa, which great Yogīs long to attain and giving sterhal peace to that Caṇḍāla, scorched as he was by the three fires,[267] setting him in the cool shade of His feet. The Gītāñjali[268] therefore says:

4. Song

"Ah ! the Dispenser of the fourfold fruit sits at the root of the
bacl-tree
Hence the Vyādha's[269] hunting has brought the four-fold fruit
to the hollow of his palm.
Various kinds of fruits are borne by trees-so people do think.
But it is not the trees, O brother ! which really bear fruits.
Fruits are borne by the energy of its root.
O Vyādha ! the tree which gave you shelter was no ordinary
tree, but that which gratifies all desires.[270]
At the root of that tree was the Guru of the world, in consequence
of Sādhana performed by you in previous births.
Blessed was your initiation in hunting, blessed was the training
you had received in archery.
In consequence of which the Destroyer of Kāma[271] accepted
baelleaves from you.
Blessed is the tithi[272] of Śivarātri, in which the Mother, Protectrix
of the world, took a Vyādha's son into Her arms instead of
casting him away as a Caṇḍāla.[273]
If He who to-day, being born in a Brāhmaṇa family, omits to

observe the Vrata, then whom would you call a Caṇḍāla ?
Above were you, O Vyādha Caṇḍāla ! and under you was the Lord of the three worlds.
How can I understand the meaning of this –born though I am in a Brāhmaṇa family ?
In order to uphold the honour of a devotee, Bhagavān, who is in the power of devotees, took His own place below, and raised the devotee on high.
If the devotee falls, it will be different to save him.
This was why the Lover of devotees sat at the root of the tree, in order that he might hold the devotee in His arms.
O hunter ! in order to bow to you to-day it is necessary to cross the Lord of Universe.[274]
I therefore how to your feet, O Caṇḍāla! from a distance.
Bless me. O Nisāda King ! that I may to-day lose my Brāhmaṇahood. And, making me your younger brother, give me, O brother ! a place in Mother caṇḍī's bosom.
You have, O brother ! taken me up on the tree of Kula.[275] If I now fall, there will be an end of me.
In the name of Śiva, in the name of Śiva, I streth out my hand.
Raise me to you."

Because such fall is inevitable in human life, the Three-eyed Bhagavān, who peers through the three divisions of time,[276] has, with a view to the cause of this fall, warned the world of Sādhakas beforehand, and Himself said in the Yoginī Tantra:[277]

"Many celestial[278] and terrestrial obstacles appear in pilgrimage, construction of palaces, and specially at the beginning of any religious act, Vrata, or Yajña.[279] The Devatās who bring about or preside over these obstacles should be worshipped at the very outset with sweetmeats and sacrifice, otherwise irremediable obstacles will surely appear. Besides these outer obstacles, there are other obstacles which reside in the body of the operator or Sādhaka himself. These inner obstacles possess the minds of Jīvas, and are manifested as sins knowingly committed. My Beloved ! hear an account of these obstacles. O Devī ! some of these mental obstacles appear as restrainers,[280] and others as instigators."[281] (As a matter of fact, by fighting with each other, both these restraining and instigating obstacles seem only to waste the Sādhaka's lifetime, so that instigating obstacles also should be considered as restraining obstacles in a different form, otherwise, an inclination[282] which instigates work would never have been called an obstacle by the Śāstra. Such instigating inclinations are merely ropes from which swing cradles of doubt. Description of obstacles follows) "Thought of sinful objects, whether they are near or very far off, be the distance a thousand or hundred thousand of yojanas;[283] detriment to religious work through laziness, grief, delusion, old age, and disease, which destroys youth and wealth (4,5); quarrel with wife; famine; home difficulties (quarrels with relations, quarrels with members of family and so forth), anxiety on account of many Vratas"[284] (undertaking many Vratas at one and the same time, and then being anxious for fear of occurrence of omissions in their performence); the vanity that 'I am righteous man' (6); sudden subjection to grief, in spite of the absence of the occurrence of any sin[285] during the performance of a religious rite; the occurrence at the sight of Devatā Himself and His manifestations[286] of such perverse ideas as that Tulasī leaves[287] are mere leaves of a tree; myrobalans[288] are mere fruits of trees; Sālagrama[289] is a mere stone; images of Devatā are mere pieces of wood, and Brāhmaṇa is merely an ordinary man; Svayaṁbhu Śiva[290] is merely a round stone; conch is merely a kind of shell, and the horn of rhinoceros[291] is merely flesh in a transformed state. These and such other notions as that Tirthas[292] are merely water, Ganga is a mere river, and holy places are mere pieces of land, repeatedly appear in the mind of Jīvas as obstacles in the form of scepticism, and obstruct the performance of a religious (7-10). It is only when the mind is drawn by the upward attraction of Dharma by virtue of metrit,[293] acquired in previous births, strengthened by firm faith, and thoroughly purified by instructions from Guru, that it is rendered capable of crossing this sea of obstacles. Again, a wicked mind is the cause of the appearence of these obstacles. In fact, the mind alone causes man's bondage, as well as liberation (11)" (knowing the truth about these obstacles, a Sādhaka should at the very commencement of a religious work resolve to control his mind, and should seek refuge at the lotus-feet of Mahāśakti, invoking Her that he may gain power and strength for himself)

Now, sādhakas will see that the prediction of Bhagavān in the Śāstra is a subtle criticism of the present time. But seeing we see not, and knowing we know not, that there already visibly exists a visible root infinerly mere subtle that all these subtle fruits. Hence all that we can do is to weep plaintively and pray: "Victory to Thee, O Three-eyed Mother! Take me out of this deep, dark well of one-eyed criticism, and, O Mother! give light to he eyes of Thy children of darkened vision by painting with the eye-paint of Thy beauty.[294] which is existence, consciousness and bliss,[295] an Anjana better than crushed Anjana, so that, looking at that fair countenance of Thine, soft with kindness which, though black, is cool with the coolness of a crore[296] of moons, and is bright as though it were a sun, we may, O Mother! resign ourselves as the Mother's children to the Mother's arms."

Foot Notes

1. That is,external ceremonial worship as opposed to inner mental worship.

2. Repetition of Mantra (see *Introduction to Tantra Śāstra*).

3. Mistress of the Tāntrik Kaulas.

4. The two Tāntrik Ācāras above Paśvācāra.

5.That is, A B C. Ka-Kha being the first two letters of the Sanskrit alphabet.

6.The teacher in a primary school.

7. Orthodox Sanskrit school.

8. He does not unlearn all that he had learnt before.

9.Supreme spiritual knowledge.

10.Sādhana.

11.The lower knowledge.

12. Literally, "Of the Tattva of Jñāna," etc.

13.Spiritual knowledge. 14. Bhajana.

15.Dhyana. 16. Jñāna.

17.Bhukti. 18.Mukti.

19.The celebrated Bengali poet and Tāntrik.

20. For Kālī cannot be earthen.

21. Syama.

22. Apparently referring to man's sins.

23. Āsaverāvesa.

24. Sons of Danu; enemies of the Devas.

25. Trance; ecstasy.

26. The Mudra of dissolution which is done when the life is taken from the image.

27. Līlā, here his sojourn on earth.

28. Referring to the play of the peacock under cloudly skies.

29. A bird which is said to live on the reindrop.

30. Title of the Devi as "Saviour".

31. Kalvalya.

32. Literally, "She-ness".

33. Nirākārā-undefined. Here unsubstantial, fancied.

34. Here possessed of form=substantial, not possessed of form=unsubstantial

35. *Cf.* The New Testament: "Rabbi, who did sin, this man or his parent that he was born blind?"

36. The neither world.

37. After worship of the image it is thrown into the sacred river.

38. In death.

39. The present made to the officiating priest at the conclusion of the sacrifice (Yajña).

40. A name of the Devī as the "favourable one".

41. At the conclusion of worship the Devī is let depart from the image by the Visarjana Mantra and Samhāra Mudrā.

42. Kāsi or Benares

43. Tirtha.

44. Siva, death or time.

45. The Devī as spouse of Siva in his form as Bhāva.

46. Bhavalilā or life.

47. The Mudrā, signifying dissolution, used with the Visarajana Mantra.

48. The spiritual merit earned.

49. Prasāda may be a shrotened form of Rāmaprasāda's name, or may be grace"-probably the first.

50. Enemies of the Gods; here inimically disposed men, their types, on earth.

51. Ecstatic union with the Brahman.

52. Liberation by union with the Paramātmā.

53. Opening in the centre of the crown of the head through which the Prāṇa in the Yogi escapes at death.

54. Bhāva.

55. The Kālī age personified.

56.Kaivalya

57. Death, time.

58. Of Kālī

59. Siva.

60. That is here, the head.

61. Siva as the Guru.

62. Varṇas

63. Written characters.

64. See this explained *post*. He loves the Mother so much that he would rather continue to be Her worshipper than be that which is worshipped.

65. Laya.

66. Pitṛs.

67. Balls of food.

68. Obsequial rites done in reverence of the Pitrs at the town of Gayā. The meaning is that the worshipper of Kālī gets liberation, and therefore it is not necessary for this children to offer Srāddha.

69. Dharma, Artha, Kāma, Moksa (see *Introduction to Tantra Śāstra*).

70. That is, Dharma, Artha, and Kāma besides liberation.

71. Author's parenthesis.

72. *Vide ante*

73. Written characters.

74. Yugas.

75. Aphorism.

76. Gloss.

77. Bhāsya.

78. Tattva.

79. Tattva.

80. Forms of commentary of greater or less degree of elaboration.

81. Sādhaka.

82. Paramārtha—that is spiritual life and truth.

83. Svarga. 84. Naraka.

85. Worship.

86. A fabulous form of sweetmeat (Dead Sea apple) of Delhi which while very tempting in appearance is equally disapponting when eaten. It is said that he who has not tasted it is sorry, and he who has tasted it is sorry.

87. A Bengali adage used with reference to a man who speaks on a subject of which he can have no knowledge.

88.The Brahmos meet for prayer every Sunday in imitation of Christian worshippers.

89. Certain positions (Āsana) are assigned for worship.

90. Referring to various Tāntrik Sādhanas; with a corpse; on the funeral pyre; with a Śakti; rosary of human bone; five skulls; under a bael-tree; and other postures (Āsana).

91. Tattva.

92. Etymologically the word means "given of thought". According to the Bhairavayāmala, the supreme Abode of Devī is built of Chintāmani stone. This is the supreme region.

93. Bhūta, ghost, etc.

94. Bhrama

95. Rice prepared from paddy without boiling the paddy.

96. Peas are thrown into water and soaked before being offered to the Devatā.

97. We may know it in a sense to be Māyā, but we cannot realize it so long as we are Jīvas, to whom living in a dualistic world it is real.

98. Himself

99. Tattva

100. Author's parenthesis

101. All seekers and worshippers are Sādhakas, but here reference is made to high Tāntrik Sādhana.

102. Bhakti

103. That is, if one is spiritually fit.

104. Kubera is God of wealth.

105. Rāsa

106. When the Sādhaka becomes really full of devotion, then even the Devī seems to lose her non-dualistic Nirguna aspcet, owing to the intensity of the Sādhaka's devotion to the manifested aspect.

107. Bhāva.

108. On the coming—that is, invocation

109. Temple.

110. Her daughter, the Devī.

111. Menakā, Her Mother.

112. Kanyātattva. 113.Tattva

114. The poem is speaking of Her as Pārvatī, or Umā. By "of old " reference is made to her previous manifestation as Satī, daughter of Dakṣa.

115. Himālayā.

116. Śiva, the "easily appeased."

117. Children are so carried in the east.

118. That is, her children –namely, her two sons, Ganesa and Kārtikeya, and two daughters, Lakṣmī and Sarasvati

119. Her children.

120. What follows is a conversation between the Devī as Uma and her mother Menakā. Her daughtership to Menakā was one of Her Spiritual Avatāras.

121. The Mount and Paradise of Śiva.

122. Blessed, blessed are you, O Dāsarathi, devoted poet! Rightly did you arrange to bring Her to you in due time. It is concerning this that three is the saying, "In men that is cleverness which secures both the worlds"(Author's note)

123. Literally, Māyā, which here means attachment.

124. That is, Menakā.

125. Otherwise, how can She bear the pain of separation from thee(Author's not)

126. Himālayā, the husband of Menakā and father of Parvathi.

127. Śiva.

128 The three-eyed Deva, Śiva.

129. The glory of luminous Kāsī is much greater than that of all the riches of the infinite Universe. This is why Bhuvaneśvara (Lord of the world),Parameśvara(Supereme Lord), and other epithets have been omitted, and the epithet Lord of Kāsī has been used to indicate the consort of Kālī. The purpose is more elaborately expressed in the line. "He is king of Kings at Kāsī, and your Daughter is Queen."(Author's note).

130. *Vide ante.*

131. Bhāva; a play on the word Bhāva, which means both "meaning" and "feeling"

132. God of wealth. 133. Punya

134. Consort of the King of the Devas Indra.

135. Feminine of Sankara a name of Śiva.

136. The three –eyed, or Śiva who in his forehead has the eye of wisdonr (Jñānacaksu).

137. Epithet of the Devī as Saviour.

138. Śiva, the "easily contented."

139. Śiva, the "five-headed."

140. That is, the eclipsed moon.

141. Vidhi. 142. Śiva.

143. A play on the word Tārā, which means the "saviour" (a name of the Devī), and also a "star" and the "pupil of the eye." According to the Bengali idiom, "pupils of my eyes" means the "light of my eyes." The sense of the verse is that when Umā left Menakā the latter lost the sight of her eye, which is Umā Herself; and so by mistake gave her the name of Tārā (in its sense of star), although her proper name is "Moon"

144. Śiva, Her Spouse. 145. Sādhana.

146. Punya.

147. Ahankāra.(Author's parenthesis)

148. Daiva.

149. That is, dwindled into insignificance.

150. Sādhana. 151. Sat, cit, and Ānanda.

152. Rūpa. 153. Līlā.

154. Kaivalya-rūpa. 155. See *ante.*

156. The idea of eating is in Her otherwise She would not have fed the world; and when the idea is in Her, the idea of Herself eating must also be in Her. When she is saguna, she is so not only to world, but to Herself also.

157. A mental figment for which the worshippers alone are responsible.

158. Author's parenthesis.

159. Sat, cit, and Ānanda.

160. That is, the Hindu Śāstra.

161. Nāma Rūpa

162. The Hindu idea is that the Brahman has neither name nor form (Nirguna Brahman), or has both name and form (saguna Brahman). These "reformers'' put forward a Deity who has name, but no form, and is therefore neither Nirguna nor Saguna.

163.Avatāra .

164. when the sādhaka eats or thinks of eating, She it is who eats or thinks of it.

165. *Vide ante.* 166. Tattva.

167. Author's parenthesis.

168. That is She feeds the world ; but you think that She has such a great body that She will not be satisfied with your small offerings.

169. Bhoga. There is a play on the word which also means the food offered to the Devatā.

170. Vide ante 171. Prabhu.

172. His wife

173. The forest where the Pandavas resided for some time during their exile.

174. Śrī Kṛṣṇa's capital.

175. The heaven of Viṣṇu (see *ante*).

176. Amrta.

177. Feminine of Sādhaka worshipper

178. Vidhata. 179. Nadānandana

180. Existence, consciousness and bliss.

181. The mount which is Śiva's abode.

182. An incident in Kavikaṅkan's Caṇḍī.

183. The hunter. 184. Kartikeya and Ganesa.

185. The Devī as Lady Bountiful and giver of food,

186. Śiva.

187. The King Suratha and the Vaiśya Samādhi referred to in Candi (Mārkaṇḍeya Purāṇa) When wandering in poverty in the forest Rsi Modhasa poke to then of the Devī whom they afterwards worshipped: Suratha in order to become a great King, and Samādhi that he might gain Moksa. The Devī granted both boons, Suratha is to be the Manu of the Savarṇika (the next) Manvantārā.

188. They pierced their hearts, and blood flowed out, which was then offered to the Devī. The Sādhaka sometimes makes offering of his blood after making incisions in the body.

189. Ecstasy, communion with Brahman.

190. Tapasyā. 191. Tapasyā

192. Manidvīpa 193. Ksīra

194. Hindu women paint then feet with red iac

195. Śiva, the "ever joyful".

196. Author's parenthesis. The passage is obscure. It has been already said that the blood was not merely blood, but the attachment of the heart, the meaning of which appears to be that the shedding of the heart's blood was, as it were, the shedding of the heart's attachment. As this shedding is supposed to be caused by the Devī living in the heart, the Sādhaka might think it to be the rejection by Her of his offering of attachment. What the words of Śiva are cannot be made out from the context; unless it be the Tantra Śāstra in general.

197. See *post*.

198. Sakāma; because he worshipped in order that he might gain the material benefit to himself of becoming a great King, whereas his companion was striving for the spiritual end of liberation.

199. Vairāgya.

200. Kulānandana. The word Nandana means alos son. There is a play on the"Kula", which means "race family," as well as a form of Sādhana. It also means "shore" or "bank". See text, *post*.

201. No one is Her progenitor.

202. The name of the Devī whose abode is in the Mūlādhāra. There is a play on the word Kula.

203. The Tantra.

204. Here "family"-that is, the world.

205. Tāntrik worship

206. The sound made by running water. Play on the word Kula.

207. Bhāvanadī.

208. Ecstasy; a play on the Vaiśya's name.

209. Human race. 210. Banks.

211. Sākāra

212. That is, be the Sādhana done with the desire for personal benefit or not as in the case of Suratha and Samādhi.

213. Pratyaksakāranam.

214. A compound of the words Maharājā, Adhirājā and Indra. The wrod Indra used as a common noun means "chiaf".

215. Vairagya. 216. Tattvajñāna.

217. *Vide ante* 218. Amrta

219. Mistress of the universe

220. Sarvabhuk

221. Vows, religious rites (see *Introduction to Tantra Śāstra*)

222. Mahābhāva. 223. Bhāva.

224. Svabhāva 225. Prabhāva.

226. Abhāva is non-existence. Mahābhāva and Bhāva are translated as plenty "because they have been made antitheses of Abhāva or want" As for Svabhāva and Prabhāva, the author appears not to have been able to resist the temptation of using these words for the sake of alliteration.

227. Paramanna; rice cooked with mild and sugar.

228. Amrta

229. Paramānu. To Her who is Brahmā one is as insignificant as the other.

230. Naivedya.

231. Devī, who is bliss or delight.

232. Citsatta. 233. Paratattva.

234. Adhikāra. 235. Jñāna.

236. Bhakti. 237. Tattva

238. Pāṣaṇḍas. 239. Jñānakānda.

240. As opposed to fast colour

241. Literally, "in their stomachs"-a Bengali idiom.

242. In those stomachs.

243. Sākāra   244. Sākāra Upāsana.

245. Mūrtimati,   246. Ātmā.

247. Ātmātattva.

248. The gracious Devī   249. Rūpa

250. These are offered in the two joined palms tothe Devī in worship.

251. A wild tree.   252. Amrta

253. Svarga and Naraka.

254. Pāpa and Punya   255. Vighna.

256. Enemies of the divine principle

257. A low, unclean form of Spirit

258. Pious men.

259. To work out the effect of sin. Ordinarily, hell is gone through first, then heaven, and then earth.

260. Punya.

261. Good qualities due to the predominance in them of the Sattvaguna.

262. Śiva as Lord of creatures

263. Bonds which bind Jīvas; as ropes bind paśus or beasts.

264. This was after the sacrifice of Dakṣa, at which the latter had slighted Śiva. Hence Dakṣa is represented as a man wiht a goat's head.

265. On a stormy night a hunter with game on his back got up on a bael-tree at the foot of which Śiva and Pārvatī came and sat. As the hunter mounted on the tree bael-leaves fell on Śiva. This satisfied Him, and He blessed the hunter.

266. King of Nisādas, or Vyādhas, or Caṇḍālas, who live by hunting; regarded as a low and cruel caste.

267. The three sorrows-ādhyātmik, ādhibhautik, and ādhidaivik-due to the self, the external material world, and the world of Devas.

268. The author's volume of verses.

269. See note, *ante*

270. Kalpa-tree

271. Śiva as destroyer of the Lord of Desire.

272. Lunar day.

273. One of the lowest castes.

274. Visvanātha, "Cross", because the Lord of the Universe is between the hymnist and the Vyādha, for Śiva was at the foot of the tree.

275. That is, Kulasādhana.

276. Past, present, and future.

277. Second Part, Eighth Patala.

278. Daiva.

279. Vow and sacrificial rite (see *Introduction to Tantra Śāstra*).

280. Nivarttaka. 281. Pravarttaka.

282. Vṛtti

283. Eight or nine miles.

284. Religious rites (see *Introduction to Tantra Śāstra*)

285. Pātaka, which most probably here means sin caused by any omission or irregularity.

286. Vibhutis

287. Used in worship of Viṣṇu. The Tulis plant was originally a Gopi, beloved of Kṛṣṇa, cursed by Rādhā. Brahmavaivartta Purāṇa, Prakṛti Khanda.

288. Given at samkalpa rite.

289. Stones of peculiar structure found in the Gandaki River, worshipped as Nārāyaṇa.

290. Anadi, or self-sprung Liṅgas.

291. Used in Eastern Bengali in Tarpaṇa as arghyapatra (offering vessel)

292. Here sacred rivers. 293. Puṇya.

294. The black appearance of the Devī is here called an Añjāna (black collyrium), with which the eyes are painted.

295. Sat, Cit and Ānanda.

296. Ten millions.

CHAPTER - 13

ORDINANCES RELATING TO WORSHIP

CHAPTER - 13

Ordinances Relating to Worship[1]

In the authorities already quoted the Sāstra has ordained the exorcism of Spirits[2] and removal of obstacles even before the commencement of worship, Japa, Yajna,[3] or such other thing. The reason for this is that through the oppressiveness of Bhūtas, Pretas, Pisāchas, Daityas, and Dānavas,[4] even auspicious works become beset with obstacles, specially in the Kalī age, and the nineteenth century therein. This is why we have had to write at such length in the refutation of the Kalī-daitya[5] in connection with the subject or worship. Though every matter which we have discussed may not be found in the śāstra, we have been obliged to deal with them because they are relevant to the śāstra of which we treat.[6] In order to depict the scenes of the Rāmāyaṅa and the Mahabhārata, it is as much necessary to introduce Rāvaṅa, Kumbhakarna, Druyodhana, and Sakuni,[7] as it is to present Sugrīva, Vibhīsana, Bhīma, and Arjuna.[8] Similarly, in establishing the authority of the rites relating to worship, it is as much necessary to introduce the band of wrong-arguers, who are a shame to the land of Bhārata, the Motherland of Āryas, as it is necessary to present Digambara, Ramaprasada, and Dasarathi[9] who lived in the love of the Mother of the world. The errors of the non-Ārya community are daily accepted, as though they were the sayings of the śāstra and the words of Sadhakas. It is in order to save the guileless Ārya community from this terrible, dangerous situation in which it is placed that we have been obliged to discuss the views of the opposing party, and to show that they are not approved of by the śāstra. How tortuous is the course of time[10] when everyone seeks a Dharma[11] suited to his liking. For those who thus seek Dharmas to suit their individual tastes, the śāstra is an eyesore: for that is called śāstra by which the wayward faculties of the mind are brought under control, and which is, in fact, the unfailing instrument by which the vast dominion of the Queen of Queens[12] of the Universe is ruled. It is no wonder that the śāstra should be an eyesore to unruly subjects who dishonour the commends of their Soverign. Subordination to the commands of śāstra is now-days considered derogatory to freedom, and consequently extremely distasteful. What, however, such persons really think is that their Dharma should be subordinate their command, for they consider themselves free men.

Idlenses makes people semi-omniscient, for idle people eagerly seek opportunities to avoid work, and it is really this eagerness to avoid labour which lies at the root of their unswerving faith in such śāstra as seek to establish the superiority of Jñānakāṅḍa[13] of their unique love for the Yoga Vasistha, BhagavadGītā, and Upanisada, and of their equally unique repugnance for Tantra, Mantra, Yoga, Bhajana and Sadhana śāstras. Rising before daybreak, bathing early in the morning, performance of the Sandhya rite,[14] cleansing temples, collecting Kusa grass, flowers, Tulsi-leaves, Bael-leaves, and so forth, fetching water from streams,[15] taking only one meal a day, eating havisya food[16] without flesh, performance of religious crites, Sraddha[17] and Tarpana,[18] observing hospitality and continence,[19] lying on the ground, keeping up at nights, visiting burning-grounds[20] and places of pilgrimage,[21] constant expenditure of money on religious works in the names of Devas and Pitris[22]—all these are doubtless troublesome things. Had not Sadhana-śāstras prescribed them, we have little doubt but that these people would have at once abandoned the Gītā[23] and Upanisad, and sought refuge with Tantras and Mantra. At the foot of all this over-insistence of knowledge is the desire to avoid work. Those amongst the Vaisnavas who are steeped in lethargy and laziness have for a long time been saving. The Karmakana[24] is a jar full of poison. The Siva community also says, through the grace of Sankaracārya: "Sadasiva am I, and consciousness."[25] The Sakta community says: "Bhairava am I Siva am I". Those who are initiated and educated in the polemics of knowledge and science of the nineteenth century consider the chief and final decision of all śāstras to be that there is no connection between Dharma and Karma; but in the Bhagavad Gītā (which is the basis for all the śāstras on the authority of which these people seek to establish the superiority of their novel tasteful, and agreeable views) the commands which Bhagāvan Sri Krsna Himself gave to Arjuna respecting work, when the latter was unable to decide for himself what to do, clearity prove that there is no greater sin for a man who is attached to the world than to give up work.[26] But we need not confine ourselves to ordinary folk attached to the world, for the BhagavadGītā says that the Yoga of work is the highest duty even of Yogīs who are detached from it. For instance:

"In this world there is a twofold path, as I before said, O sinress one! That of Yoga, by knowledge of the Sāmkhyas; and that of Yoga by action of the Yogīs."[27]

"Men winneth not freedom from action by abstaining from activity, nor by mere renunciation doth he rise to perfection."[28]

"Nor can anyone, even for an instant, remain really actionless; for helplessly is every one driven to action by the qualities[29] born of nature.[30]"[31]

"Who sitteth controlling the organs of action, but dwelling in his mind on the objects of the senses, that bewildered man is called a hypocrite.[32] But who, controlling the senses by the mind, O Arjuna! With the organs of action without attachment, performeth Yoga by action, he is worthy."[33]

"Perform, then, right action, for action is superior to inaction, and, inactive, even the maintenance of thy body would not be possible."[34]

"The world is bound by action, unless performed for the sake of sacrifice.[35] For that sake, free from attachment, O son of Kunti! Perform thou action."[36]

"He who on earth doth not follow the wheel thus revolving, shiful of life and rejoicing in the senses, he, O son of Kunti! Perform thou action.."

"He who on earth doth not follow the wheel thus revolving, sinful of life and rejoicing in the senses, he, O son of Pûthā![37] Liveth in vain."[38]

Again: "Janaka and other, indeed, attained to perform by action."[39]

"There is nothing in the three world, O Pārtha![40] That should be done by Me, nor anything unattained that might be attained yet I mingle in action."[41]

"Who abides ever in this teaching of Mine, full of faith and free from cavilling, they too are released from actions."[42]

"Who carp at My teaching, and act not thereon, senseless, deluded in all knowledge, know thou these mindless ones as fated to be destroyed."[43]

"Even the man of knowledge behaves in conformity with his own nature. Being follow nature. What shall restraint avail?"[44]

"Better one's own duty[45] though destitute of merit, than the duty of another. Well discharged Better death in the discharge of one's own duty. The duty of another is full of danger."[46]

In the fourth chapter it is said:

"However men approach Me, even so do I welcome them, for the path men take from everyside is Mine, O Pārtha!"[47]

"They who long afters success in action on earth, worship th Shining One's,[48] for in brief space verily, in this world of men, success is born of action."[49]

"The four castes were emanated by Me by the different distribution of qualities[50] and actions. Know Me to be the author of them, though the actionless and inexhaustible."[51]

"Nor do actions affect Me, nor is the fruit of action desired by Me. He who thus knoweth Me is not bound by actions."[52]

"Having thus known, our forefathers, ever seeking liberation, performed action. Therefore do thou also perform action, as did our forefathers in the olden time."[53]

In the fifth chapter it is said:

“Renunciation and Yoga by action both lead to the highest bliss. Of the two, Yoga by action is verify better than renunciation of action.”[54]

“He should be known as a perpetual ascetic[55] who neither hateth nor desireth. Free from the pain of opposites,[56] O Mighty Armed! He is easily set free from bondage.’[57]

“Children, not sages, speak of the Sāmkhya and the Yoga as different. He who is duly established in one obtaineth the fruits of both.”[58]

“That place which is gained by the Sāmkhyas is reached by the Yogīs also. He seeth who seeth that the Sāmkhya and the Yoga are one.”[59]

“He who asteth, phacins all actions in the Eternal,[60] abandoning Matchment, is unaffected by sin as a lotus-leaf by the waters.”[61]

“Yogīs, having abandoned attachment, perform action only by the body, by the mind, by the Reason,[62] and even by the senses for the purification of the salt.”[63]

“Having known Me, as the Enjoyer of sacrífice and of austerity, the mighty Ruler of all the worlds, and the Lover of all beings, he goeth to peace.”[64]

In the sixth chapter it is said:

He that performeth such action as his duty, independently of the fruit of action, he is an ascetic,[65] he is a Yogi; not he that is without fire and without rites.”[66]

“That which is called renunciation, know thou that as a Yoga, O Pandava! Nor doth anyone become a Yogi with the formative will[67] unrenounced.”[68]

“For the sage who is seeking Yoga, action is called the means; for the same sage, when he is enthorned in Yoga, serenity is called the means."[69]

"The Yogi is greater than the ascetics.[70] He is thought to be greater than even the wise.[71] The Yogi is greater than the men of action, therefore become thou a Yogi, O Arjuna!"[72]

"And among all Yogīs, he who, full of faith, with the inner self[73] abiding in Me, adorneth Me, he is considered by Me to be the most completely harmonzed."[74]

In the eighth chapter it is said"

"He who constantly thinketh upon Me, not thinking ever of another, of him I am easily reached, O Pārtha! Of this ever harmonized Yogi."[75]

"Having come to Me, these Mahatmas come not again to birth, the place of pain, non-eternal. They have gone to the highest bliss."[76]

"The worlds, beginning with the world of Brahmā, they come and go, O Arjuna: but he who cometh unto me, O Kaunteya![77] he knoweth birth no more."[78]

In the ninth chapter it is said:

He who offereth to Me with devotion a leaf, a flower, a fruit, water. That I accept from the striving self, offered as it is with devotion."[79]

"Whatsoever thou doest, whatsoever thous eatest, whatsoeverthous offerest, whatsoever thous givest, whatsoever thou-does of austerity, O Kaunteya! Do thou that as an offering unto Me.'[80]

'Thus shult thou be liberated from the bonds of action, yielding good and evil fruits, thyself harmonized by the Yoga of renunciation, thou shalt come unto Me when set free."[81]

The same am I to all beings; there is none hateful to Me nor dear. They verily who worship Me with devotion, they are in Me and I also in them"[82]

"Even if the most sinful worhsip Me, with undivided heart, he. Too must be accounted righteous, for he hath rightly resoved."[83]

"Speedily he becometh dutifull, and goeth to eternal peace. O Kaunteya! Know thou for certain that My devotee perisheth never."[84]

"They who take refuge with Me, O Pārtha! Though of the womb of sin, women, Vaisyas, even śūdras, they also tread the highest Path."[85]

"How much rather, then, (do) holy Brahmānas and devoted royal saints; having obtained this ransient joyless world, worship thou Me."[86]

"On Me fix thy mind; be doveted to Me; sacrifice to Me; prostrate thyself before Me; harmonized thus in the Self, thou shalt come unto Me, having Me as thy supreme goal."[87]

In the twelfth chapter it is said:

"Arjuna said: 'Those devotees who ever harmonized worship Thee, and thoose also who worship the Indestructible the Unmanifested, whether of these is the more learned in Yoga?' "[88]

"The Blessed Lord said: 'They who with mind fixed on Me, ever harmonized, worship Me, with faith supreme endowed, these, in My opinion, are best in Yoga.' "[89]

"They who worship the Indestructible, the Ineffable, the Unmanifested, Omnipresent, and Unthinkable, Immutable, Eternal,"[90]

"Restraining and subduing the senses, regarding everything equally, in the wealfare of all rejoicing, these also come unto Me."[91]

"The difficulty of those whose minds are set on the Unmanifested is greater; for the path of the Unmanifested is hard for the embodied to reach."[92]

"Those veril, whom, renouncing all actions in Me and intent on Me, worship, meditating on Me, with whole-hearted Yoga."[93]

"Those I speedily lift up from the Ocean of death and existence, O Pārtha! Their minds being fixed on Me."[94]

Please thy mind in Me, into Me let thy Reason[95] enter; then, without, doubt, thou sahlt abide in Me hereafter."[96]

"Anil if Thou art not able firmly to fix thy mind on Me, then, by the Yoga of practice, seek to reach Me, O Dhananjaya!"[97]

"If also thou art not equal to constant practice, be intent on my survice, performing actions for My sake, thou shalt attain perfection."[98]

"If even to do this thou hast not strentht, then taking refuge in union with Me, renounce all fruit of action with the selfcontrolled."[99]

"Better, indeed, is wisdom than constant practice; than wisdom meditation is better; than meditation renunciation of the fruit of action; on renunciation follows peace."[100]

In the eighteenth chapter it is said:

"Nor, indeed, can embodled beings completely relinquish action; verily he who relinquisheth the fruit of action, he is said to be a relinquisher."[101]

"Good, evil, and mixed-threefold is the fruit of action hereafter for the non-relinquisher; but there is none ever for the renouncer."[102]

"By devotion he knoweth Me in essence, who and what I am; having thus knwn Me in essence he forthwith enterth into the Superme."[103]

"Thouhg ever performing all actions taking refuge in Me, by My grace he obtaineth the eternal indestructible abode."[104]

"Renouncing mentally all works in Me, intent on Me, resorting to the Yoga of discrimination, [105] have they thought ever on Me."[106]

"Thanking on Me, thou shalt overcome all obstacles by My grace; but if from egoism thou wilt not listen thou shalt be destroyed utterly."[107]

"Entrenched in egoism, thou thinkest, 'I will not fight'. To no purpose is thy determination; nature will constrain thee."[108]

"O son of Kunti! Bound by thine own duty,[109] born of thy own nature that which from delusion thou desirest not to do, even that helplessly thou shalt perform."[110]

"The Lord dwelleth in the hearts of all beings, O Arjuna! By His illusive power[111] causing all things to revolve, as though mounted on a pofter's wheel."[112]

"Flee unto Him for shelter with all thy being, O Bhārata By His grace thou shalt obtain supreme peace, the everlasting dwelling place."[113]

'Thus hath wisdom, more secret than secrecy itself, been declared unto thee by Me; having reflected on it fully, then act thou as thou listest."[114]

Listen thou again to My supreme word, most secret of all. Beloved art thou of Me and steadfast of heart, therefore will I speak for thy benefit."[115]

"Merge thy mind in Me, be My devotee, sacrifice to Me, prostrate thyself before Me, thou shalt come even to Me I pledge thee My troth, thou art dear to Me."[116]

"Abandoming all duties,[117] come unto Me alone for shelter. Sorrow not; I will liberate thee from all sins."[118]

Let Sadhakas now see for themselves whether in the Gītā Bhagavin has prescribed abandonment of work[119] or performance of it. We are not at all astonished or grieved to see that a study of BhagavadGītā leads to an abandonment of Karmakanda[120] by sentimental folk who feign devotion and who go emotion-mad at the very mention of BhagavadGītā, though they have no devotion to Bhagavin Himself. What we are sorry for is, that even such men as worship the speaker of this Gītā as their Isstadevata and call it BhagavadGītā, on account of its words having issued from His fair mouth, say that "the Karmakanda is a jar of poison". Who can penetrate this mystery? When the fruit appears the flower dries up of itself and falls.

But how wonderful must be the intensity of the greed and the impateience and hurry of those who, on seeing this, understand the flower to be of no use and proceed to destroy it the moment it is blown? What sort of degree-hunting malady[121] has seized society, that it should cause a mad rush to secure the highest degree in every department?[122] Even in the worship of Devata each one aspires to be the highest degree-holder. "In no department shall I be inferior." This intensely devilish idea of the nineteenth century is about to become supreme by the defeat of the divine[123] notions which belongs to the domain of worship. We cannot say when Vaidyanatha,[124] the destroyer of Tripure, will deliver society from the pains of this disease.

Had the examination for the degree sought for been held at any sent of learning other than that of Sadhana of Mahavidya, the number of learned degree-holders would have been so large that it is doubtful whether place could have been found for them all in Brahmāloka, Vaikuntha, and Kailasa. But we are secrue from this danger in that Bhagāvan Himself, the dweller in all hearts and Creator of all things, is the Examiner. Unless He gives the degree of service to himself, who is there who can free himself of servitude to the Upadhis?[125] It is the presence of these latter pestilential Upadhis which prevents the acquisition of the former. These latter Upadhis must be shaken off before we can obtain the former Upadhi, or this Upadhi must be obtained before the othere can be got rid of. There might have been a chance of bogus Upadhis (degree) being considered genuine, were it possible to go elsewhere after having received them from Bhagavin. But, O pretender to devtoion, who art so fond of the Upadhi (title) of devotee! All this Universe is the field of work of that Rajarajesvari alone, who is the sole Mistress of this infinite creation of things moving and unmoving. Where in this Universe can you go so that you may escape the all-penetrating look of Her whose eyes are infinite? Who has told you that your bogus[126] Upadhi will not be caught in the net[127] of Her Maya, in which everything from Brahmā to a blade of grass is eternally held? Why, then, further trouble to create a counterfeit[128] in the midst of this net? He who tries to snap the Karma-threads of this net by his own strength knows not that its meshes are there only to take him out of the water, and not that he may pass into it from the net. The kind of dissatisfaction with the Samsara and Karmakāṅḍa[129] which one occasionally feels before entry upon the path of spiritual knowledge,[130] is cleared, is not true dispassion,[131] but only passion in a different guise. Hence the fool who, on feeling such dissatisfaction, wants to forsake the Samsara or Karma, only sticks in the meshes of that net, and resting half within and half without it loses his life amidst unsufferable pains. He neither remains in the net nor passes out into the water, but failing from this and losing that, "becomes untimely subject to the grasp of death. It therrefore becomes an intellignet person not to make futile efforts to tear the net, but endeavour to move about happily in the water within the net. If by the grace of the Devi, who is will, you gain the stregth which will enable you to dive into deep water, if you have grown fit to sink in the fathomiess infinite sea of the Brahmāmayi's self, them Mahesvara, who holds the thread of this net, will Himself undo its top-knot. The tie of attachment to the Samsara will be loosened, and then, finding his path open, the Jīva, freed from existence,[132] will leap from the net with the cry, "Victory, victory, victory to Tārā!" and sink into the sea of the sun of the Mother of the world; but to take a leap untimely is but the preliminary to a terrible fall. To renounce the Karmakanda at this time is the taking of such an untimely leap. Had the talk of renunciation of Karma any reality in it, it would not have been necessary to have said so much as to renunciation of Karma before renouncing it.[133] Just as death does not wait for anyone's permission, so liberation does not wait for anyone's comment. Inspiration and expiration of breath go on in a Jīva's body by a natural process. The wiseacre who tries to renounce work[134] by hanging himself, and so interrupting this regular function of nature, will, whether he loses Karma or not, first lose his body. Similarly, in the case of those who are ever eager to renounce the Karmakanda prescribed to them individually as suited to the respective castes[135] and Āśramas[136] into which they are, according to their Gunas and natural law, divided, such men first renounce their Dharma, whether they renounce Karma or not. It is difficult to restrain one's laugher on hearing the talk of reenunciation of Karmanowadays, for this renunciations means renunciation of the Sandhya prayers,[137] daily and occasional worship of the Deity, Sraddha[138] of parents, religious festivities, such Dola and Durga Pūjā, and so forth; but not such things as the maintenance of wife and children, earning and spending money, eating and having sexual intercourse. The alleged justification for this sort of renunciation is said to rest, firstly in "doing things which give Him pleasure," and on the fact that a wise man's actions are "like water on a lotus-leaf." Can Samsara ever bind a person who is wise? Men like Janaka[139] are expamples to show that it cannot. Taking this ideal of Janaka, Bengal, the playground of religious anarchy, is nowadays giving birth to many Rajaris, Devarsis, Maharsis, and Uparsis.[140] Although Janaka or "progenitor" was the name by which Maharsi Janaka was known he did not make himself" such in fact. That he and his name might correspond, the Mother of the world, whose attachment to devotees is great, Herself became his daugher, and made him famous in the world by assuming the beloved name of Janaki, a name made glorious by the glory of the devotee; but in order to make the present-day Janakas worhty of the name, the Mother of the world should rather disappear than appear. Being religious heroes,[141] they do not intend to show cowardice like Janaka, by abstraining from taking wives to themselves on the way to flight the battle of religion.[142] Why become afraid of the Samsara? They are, therefore, in no way inferior to Janaka, but rather, to a considerable extent, superior, in the character of Janaka, or progenitor, and Rājaûṣi.[143] We are rather pleased than sorry at this Our only concern is this: Rājaûṣi Janaki had another name—namely, Videha, or Bodiless[144]—from which Janaki got Her nae Vaidehi. How long will it take these ment to become possessed of this name? How long must we wait in this Kalī age to find among ourselves men like Rājaûṣi Janaka Videha (bodiless) of the Treta age? How long will it be before these men relive the burden of the earth by becoming Videha –that is, bodiless – upon it?[145]

Whether the ideal of Janaka obliges us to renounce wealth and wife or not, it does not at any rate require us to give ourselves up to worldly enjoyment. Moreover, Janaka did not renounce Sandhya prayers, worship, and the Karmakanda suited to his caste and Āśrama; on the countray, he always took care to perform them as enjoined in the śāstra. Just as his other actions, such as his rule of his kingdom, were not based on egotism[146] so his Sandhya prayers, worship, and so forth, also were not dependent on it. This is the story of the Rājaûṣi. As for the present day Pseudo-Ṛsis,[147] they, of course, become liberated Sannyasis at times of worship, prayer, and so forth no matter whether they renounce anything else or not Why, brethren, is your love for God so much greater than your love for your wives, children, and relations, that when liberation, which loosens all bonds, is so near at hand, the bond of prayer will alone frustrate it?[148] How imprudent is the scepticism of those who blinded by the vanity of their knowledge, are keen for every woerldly pursuit, and yet would renounce Sandhya prayers, worship, and so forth, on the ground of heir being Karma? In short, it is no easy matter to throw dust in the eye of Dharma.[149]

Bhagāvan, who sees all things, has said: "Even against your will you will be obliged to do Karma." Under the severe pressure of the unclenting law of nature I am bound to serve Karma as a slave, for there is no means of escape from its close grap. Why, when accepting this slavish service of Karma, should I be deprived of the benefit of its fear-dispelling hand? I would have, with all submissiveness, renounced Karma, had Karma renounced me. Since I have been born in the land of Karma, in order to perform it, I will not renounce Karma so long as life lasts; but if, on the other hand, Karma renounces me, I will not be sorry therefore I am very much afraid of doing my own Karma, but why would I be afraid of doing the Karma of my Mother, seeing that

She is the Dispellerof fear? I do not any longer belong to myself, so that, O brother! What Karma can there be which I can call my own? Karma is Here, whose I am. I am the Mother and the Mother is mine. The glory of Karma with me lies no longer in its being Karma, but in the fact of its being the Mother's Kạrma. So long as the relation of Mother and son will not end for me, this joy of Karma also will not so end. Blessed are my birth and life in that, by being born in this land of Karma—that is, Bhārata[150]—I am to-day going to sever the bonds of Karma with the Mother's Karma-sword. Glorious is my Mother's unbounded mercy tghat She, who is beyond the range of thought and truth itself, and full of mercy, and whose Karma approved by Her[151] is such that even Brahmā, Viṣṇu, and Mahesvara, find it difficult of right performance, has, for my sake, with Her own mouth dictated in the Dharmaśāstras that Karma is Her worship, replete with Her love and tenderness! What can be a greater good frtune for a Jīva in the world than this? We know not if there is any other Jīva so unfortunate in the world as he who is deprived of this good fortune. O Mother of the world! save me, O Mother! Rather may I spend millions of lives in fearful! Hells than that I should be deprived of the loving worship of Thee, O Mother! See that I who have been initiated in the great Mantra, the gem of spiritual consciousness[152] (which is of rarity to even Brahmā and other Devas), and who have been upbrought in the Sadhana of the great Yantra,[153] which is the source of the creation, preservation, and destruction of the three worlds, may not become Motherless when Thou art the Mother! For what have I come here, if it be not to do the Mother's work? Bless me, O Mother! By answering this, my question to Thyself! O Mother! The earth is too small to hold the bliss which I feel to-day when I remember that, being a Jīva, I have been initiated in Thy Mantra as uttered by Siva Himself, O Daughter of the Mountain Thou art bliss itself. Thyself keep to-day thy own blis, and at the same time take this joyles son of Thine up into Thy blissful arms in order to make the words of Sadananda[154] true. I have been initiated. Now, tell me how I am to be educated? Thou hast Thyself promulgated Thy commands in the form of śāstra. Do Thou now Thyself explain the truth concerning Thee[155] by opening in the form of Sadhana the door of that śāstra. Tell me, O Mother! What have you said in the śāstra?

In the Tantra Samhita it is said: "For him who has received Mantra –that is, initiation-worship is of two kinds, according as it is outer and inner. Inner worship, to the exclusion of outer worsjhip, is prescribed for Sannyasis, whilst both inner and outer worship are prescribed for all others."

In the Gautamiya Tantra it is said: "This inner worship grants liberation to Sadhakas even during their life-time, but Munis alone who are desirous of liberation[156] have the competence to perform it. Hence, such Sadhakas as are unable to perform mental worship in the manner above descibed should do it with the aid of mental elements similar to those used in outer worship."[157]

The following are the words of Siva in the Samhita quoted by Raghavabhatta.:[158] "O Devi! Whose face is as the moon! By knowledge only and without giftes,[159] Homa, and other like actions,[160] a householder can never attain welfare either here or hereafter. If even a householder does not make gift or perform Homa or worship, as enjoined, then who will daily do these things? (2) O fair Devi! brahacari[161] has no right to make gifts (for he is destituts). Who, then, will make gifts to Gurus according to their capacity? Those who live in forces[162] also have non the means to make gifts. Moreover, in the Kalī Yuga living in forests[163] is disallowed"

Hence, Parivrajakas[164] only are able to secure liberation from all pain and sorrows by knowledge alone, without making gifts and performance of Homa and othe ritual acts. O Devi whose face is fair as a lotus, the Parvajaka who is not averse to the performance of ritual action,[165] and the householder who is averse (that is, feigns aversion)[166] to it, will both sink into Kumbhipaka.[167] (5). Virtuous wives of the family and householders desiring their own welfare should daily perform worship with auspicious elements, and make gifts in the names of Devas, Brahmāna, and so forth (6). If members of the Vanaprastha Āśrama[168] and Yatis[169] daily do works of charity, and so forth they will never be liberated from the Samsara On the contrary, they become more and more attached to it. Those who, after having adopted the Sannyasa[170] or Vanaprastha Āśrama, become attached to action, like householders, fall from the height which they have reached, and become subject to sorrow here and hereafter.

In fact, such householders as omit outer worship thouth sloth, make pretence to spiriual knowledge, and say "outer worship is useless, and without spiritual significance.[171] We perform mental worhsip only." The above-quoted passages from the śāstra bear strong evidence to the fact that this judgment of theirs is wholly opposed to śāstra, and the result of views which are independent of it. It is with the mind that mental worship must be performed; but so long as that mind is not "under my control,." With what shall I perform mental worhsip? So long as " I am of the mind," instead of "the mind being of me," I have right to do mental worship exclusively. This is very true. If through lack of mastery of my mind I am unable to offer mental flowers at Her feet, if I cannot with independece settle my mind on that which I desire, then what guarantee is ther that, when engaged in mental worship, for which I have no cimpetence, my mind will not forget to contemplate Her feet, and think of the happiness of Samsara ? Milk is admitted by all to be the most powerful of means for the preservation of human life. Curd, mili,[172] butter, ghee, and so forth, are all transformations of milk. This is why all things prepared from milk have die reputation of being delicious. But if be accident anything sour or bitter falls into milk and turns it, then, apart from any other test, even its smell causes nausesa, and the revulsion which it produces is morfe lasting than that caused by any other thing. The only reason for this is that milk is the best of delicious things. Had not milk been so good, its corruption would not have been so bad. For instance, althoug sugar, sugar-candy, and sweetmeats are prepared from molasses, if molasses is not sufficiently boiled and tre ated so as to be converted into any of these things, it will at any rate remain what it is-molasses-or become moist sugar. And this molasses or moist sugar, if it cannot be used in preparing Sandeṣa[173] with curd, will at least give sweetness to a sour curry of mang, amḍa,[174] or plum-a sweetness so attractive that the remembrance of such a sweetened curry makes the mouth water, whilst the remembrance of sweeteats produces merely a sensation of their absence, and nothin else. This is why it has been necessary to give a name to this mixed taste, and we accordingly have the adjective "sour-sweet". The reason why molasses is not altogether spoilt by mixture with something sour is that it is not as superior a thing as milk is. If a person lives on milk only, he may perchance meet with such a difficulty through his supply of milk becoming accidentally, spoilt, as one who lives on sweetmeats only can never experience. Similarly, although all admit that mental worship is the best of all forms of worship, if the mind with which that worship is performed becomes corrupt, polluted, or disordered, with what shall I perform the worhsip? When the mind is in this state, such a stench issues from it as makes the approach of even men, not to speak of devas, impossible. We quite understand that it is necessary to take the cream out of milk, but if the milk itself is purtid, whence am I to get the cream? If I mix the cream that was in the milk with something else, and thus spoil the milk itself, if I mix the faulty of devotedness[175] that was in my mind with attachment to wife and children in the Samsara, and then try acquire spiritual devotion[176] to Bhagāvan or Bhagabvati with that mind, such an effort will prove as futile both here and hereafter as if we sought to drink milk where there is only whey. Hence so long as I am unable to find at the door of the temple of my heart the All-good Suravi[177] from whom are drawn, and who fulfils, alldesires, the only way in which I can preserve my life is not to make myself dependent solery on mikk but to acc milk molasses, sweetmeats, or any other thing which I can procure at all times without difficulty. However sour be the mango or amḍa[178] you may give me, I shall mix with it the molasses of lesser devotion,[179] and prepare such a sour curry as will make the mouths of evne Sannyasis and Sadhus water, and will bring back a liking for food even to a sick amn, to whom it si repagnam, so as to render him again capable fo cating even sweetmeats and sweet pudding. Of what use is it to tempt me with milk, pudding, and sweetmeats if I have a dislike for every kind of food? If my mind is not calm, of what use is it to give me, who suffer from the disease of Samsara, instructions, in mental worship, which is the food for Yogīs? So long as I have a dislike forr food, I am not only unable to eat the food you offer, but am likely to suffer an untimely death by starvation. Hence, in the dispensary of Vaidyanatha'[180] and according to the Tantrik cult, food for sickness is not the same as food for Yogīs. Sannyasis have the privilege of performing mental worship only, but as a man of the Samsare, I may always perform both mental and outer worship. First of all, that is the most delicious thing for me which will cure my dislike for food. If you want to give me milk, give it; but so long as my dislike for food remains, pray do not depend on milk alone. For the moment, milk will not give as much gratification as sour things will do. To-day I shall feel immense joy in outer worhip by illumining the Mandapa,[181] and filling it with the delightful fragrance of burinin incense, making the quarters resound with the music of drums, kettle-drums, gongs, and bells, and with the heartfelt cry, "Victory, victory to Thee, Mother Tārā!" along with recitation of hymns[182] which reach the inmost recesses of the heart, looking with the pupils (Tārā)[183] of these two eyes straight into the pupils (Tārā) of the eyes of the three-eyed Devi, I shall see the Universe all full of Tārā. But if I proceed to perform mental worship only without the necessary competence, therefore I shall, owing to the absence of Tārā from the heart, despite the power of sight,[184] see darkness only in the three worlds as I sit in this temple, illumined with hundreds of lamps. Can the simultaneous appearance of even hundreds of millions of sun and moons illumine the place where the Brahmānmayi is wanting? In the infiinte firmament of my heart infinite numbers of planets, stars, suns, and moons shine less han glow-worms if the light of Brahmānayi is there. If it is not there, hundreds of thousands of each of such lights cannot make up for even a hundredth part of Her brillance . So long as the brilliance of the ful moon does not permanently exist in my firmament; so long as my Mother dwelling in the orb of Mantra, full of pure nectar does not spread the lustre of Her eternally beaming smile on the hill of dawn of my heart,[185] so long as the bright and the dark fortnights,[186] exist for me; so long as there are foe me the double path of desire[187] and essation of desire,[188] Samsare and Sadhana, adherence to home[189] without and homeles asceticism[190] with; so long I must (if I would see the moonbeams which charm the mind of the Moon crestred Deva) make the moon rise without, destroying the darkness within with the light of this moon, and with the help of theat reflected light discover the centre fo its emanation. It is almost impossible to gaze directly at the sun, yet one may easily and minutely examine the solar disc in its reflection in the water of some stone or othe vessel. In the same way subtle manifestations[191] of Her real self become truly visible without in Yantras,[192] Mantras, images, and so forth. Pure mental worship has been prohibited for householders, because they cannot achieve it without outer worship. Samsare Dharma[193] is the consecreted shrine of human worship.[194] It is impossible for one who is governed by it to perfectly accomplish mental worship of the Deity. Just as it si not easy to keep uncovewred milk fresh in a cowshed full of cows; urine, so also it is difficult to keep the mind attached in love to Devata in the Samsara, with all its attachment and affection for wife and children. Hence, so long as my mind is not controlled, it is wholly useless to cry for metal worship.

Not to speak of ordinary folk, even of such a renowed and accomplished Sadhaka as Mahaaja Rama Krsna,[195] the following story is told: At a particular time during the first stage of Sādhana after initiation when the Maharaja, in disregarad of his public duties and with prohibition of public access used to remain constantly immersed in Pujā, Dhyāna, and so forth, a par of gold bracelets were ordered for his wife, Rani Katyayani. A few days after the order had been given the Raja seeing the wrists of the rani unadorned, asked her the reason for it, and was told in reply that the bracelets had not yet been prepared. Next day, when he was engaged in Pūjā, a Sannyasi with matted hair appeared at the gate of his palace, and asked the gatekeeper: "Where is your Maharaja ? Tell him that a Sannnyasi[196] has come to see him." They replied with great humility: Lord the Mahārājā is now in the house of worship No one may go there; and even if we speak to him now, there is no chance of getting a reply The Synnyasi laughed and said: " I tell you, go" The gate-keepers were afraid of disobeying him, and did as they were told to do, but no effect. Rājā Rāma Krsṇa was at that time immersed in mental worship of his Istadevatā, and so made no reply, notwithstanding the arrival of the Sannyāsi. The gate-keepers came back and told the Sannyāsi what had happened. The Sannyāsi raised his eyes a little, smiled, and said in a deep voice: "When the maharaja comes out after finishing his worship, tell him that to think of the rani's bracelets is not to perform mental worship of Istadevatā." Saying this, the Sannyāsi went away hurriedly. The gate-keepers did not understand the meaning of his words, and did not dare oppose the Sannyāsi's from going away, for as an ascetic he was free to come and go. Afterwards, on coming out of the house of worship, Rājā Rāma Kṛsṇa asked the gate-keepers: "Where is the Sannyāsi?" In fear they told him the Sannyāsi's words, and of his departure. "To think of the Rani's bracelets is not to perform mental worship of Istadevatā." With the quickness of lightning these words entered through the Raja's ears into his mind. He shook with fear at the offence which he had committed, and repeated the words, "Where is the Sannyāsi? "in a voice choked with sorrow and trembling with fear. The Raja then himself ran into meet the Sannyāsi, he was unable to discover him Nevertheless, what the Sannyāsi had done and said made the Raja seclude himself from everybody after this incident. No one could say as to where he was or what he was doing at any time. He become inattentive his gaze was or what he was doing at any time. He became inattentive his gaze was fixed, and his self ever immersed in a stream of continuous Samadhi.[197] Three years passed in this way. Then one day, when, according to his usual practice, the Rājā was engaged in worship in his house of worship, the same Sannyāsi, the again appeared. On seeing him, the gate-keepers made obeisance at his feet, and respectfully conducted him to the Done of the Raja's house of worship. On that day also the Raja was busy performing mental worship, but he found himself in a great difficulty. In order to worship the Devī who is mind itself[198] with mental articles of worship, the Rājā had that day adorned the brow of the Devī with dishevelled hair with a high-crested mental jewelled crown. He then proceeded to adorn the shell-shaped neck[199] of the Devī who bears great love for Her devotees with a mental garland of crimson Jaba[200] flower But as often as he raised his hands to put the garland on the Mother's Heck so often was baffled by the high crest of the crown. Having repeatedly raued he became sorrowful and anxious, and thought to himself Pernaps to –day I shall not be able to put a garland on the Mother's neck". In abounded sorrow his large eyes tired with tears, and weeping he cried: O Mother! What shall I do?" A voice from outside replied: "Rama Krsna! Why do you weep? It is by putting a crown on the Mother's head that you have to-day brought about all this trouble.[201] Take it off, and then Garland Her." Rāma Kṛsna started, left the Mother and Her worship, and opened both the outer and inner doors of the house of worship. He then saw before him a Mahāpurusa,[202] a Sannyāsī smeared with ashes and full of Tejas.[203] He recognized him as Purnananda Giri the perfect Sādhaka, who had been his companion in Sādhana done by then in cremation-grounds[204] in the previous birth. He bowed at his feet, and said "Brother! this is my condition to-day! The Mother and you know how I have passed these three years since you went away, after having done me the favour of putting me to shame." Purnananda laughed, and said: " Have no fear, brother. It is because I then left that I am able to approach you to-day after these three years. Being what you were then, the time had not yet come for me to see you. Think what a difference there is between your former thought of the Rānī's bracelets and your present difficulty about the garland. It is because the Mother has blessed you that I am here again to keep my promise given in the previous biith." After this incident Maharaja Rāma Kṛṣṇa became a Bhairava and Mahārānā Kātyāyanī a Bhairavi, and companions of Pūrṇānanda Giri in Mahāsmasāna-sādhanā,[205] on the banks of the Ātreyī at Buxar.[206]

Now, Sādhakas consider how few fortunate perfect Sādhaka Mahāpurusas like Mahārājā Rāma Krsna are born in this Samsāra. How many in this world are blessed with friends of previous birth, such as Purnanda Giri, toanswer their questions? How many religious heroes are there who being Princes themselves, have vet the strength to turn from royal opulence, splendorous, and enjoyments, and become Smasāna-sannyāsīs?[207] To how many Sādhakas does the Mother of the world show Herself in the form of Guru at the time of their death? Even such a man as Rāma Kṛsṇa, who had already greatly practised Sādhana in previous births in the first stage of his precet Sādhana forget the Mother during mental worship and thought of the bracelets of his wife. Mental worship being so difficult, does it not make one ashamed even to think that you and I,' steeped in worldliness as we are, have perfect competence to perform it? Purnānanda Giri came to remind Rāma Kṛsṇa of this. But for you and I it is not necessary that a Purnananda Giri should so come for does not the burden of this joyless mountain[208] of Samsāra remind us of it? Rāma Kṛsṇa's connection with the Samsāra lasted only so long as he did not acquire full competence of mental worship, but when, by the grace of the Devī who is perfect Bliss, he met Purnānanda, and acquired such competence, from that time his connection with the Samsāra ceased. Then was the day on which his mind became self-controlled, leaving all thought of the Rānī and her bracelets. From that day began the dance of the waves of joy of the Devī, who is mind itself. She revelled in battle, in the broad field of his mind, and as a result the mental garland of Jabā flowers struck Her crown and was thrown back.[209]

Can you say that any incident of such a nature ever happened in the course of your or my mental worship? We call the Mother into our heart by picturing the image of Her whole body in our mind. We then give Hear seat,[210] welcome,[211] water for the washing of her face,[212] grains of paddy and blades of Dūrvā-grass to show the honour we pay Her,[213] water to clean the lips and throat,[214] honey,[215] and other things, and water again.[216] We next bathe the Mother of the world, and then adorn Her with clothes and ornaments. It was at this time of adornment that this trouble about Her crown and garland happened to Rāma Krsna. Can the mind of Jīva, attached to worldly things, remain undistracted during the time which is required to do all this? Not to speak of undistraction for the whole of this period, is it even steady for the length of time which it takes us to say these few words? Hari, Hari! You and I start on journeys to Vaikuntha, Kailāsa, and Brndavana[217] under the guidance of minds which travel to the South Pole from the North Pole at every twinkling of the eye ten times every half an hour! You and I will be left on the path, and the mind will go to its own place.[218] Thus, neither home-life nor homeless asceticism,[219] nor Vaikuntaha, nor Kailāsa will be for me. To live at home after that, with life only, but without the mind, is to lose all. The learned of ancient times have therefore said, "where these is a chance of losing all, a wise man gives up half," in order that he may save the other half. The Sāstra, also observing our danger of losing all, has counseled the performance of both inner and outer sacrifice[220] and of both mental and outer worship. He who proceeds to perform exclusively mental worship in dependence on a mind untrained and unpurified runs every chance of losing all. At such a time I shall deem it a great gain if, by abandoning half of mind,[221] I can save the half of outer worship. Hence, until non-dualistic Samadhi[222] is attained, both Sannyāsīs and householders must perform both inner and outer Sacrifice. A householder in particular will be wholly ruined unless he do so. A Sannyāsī's mind way, by dint of his cultivation of discernment[223] and dispassion, become someday free from the bond of attachment to worldly things, and thus transparent and fair and pure; but for a householder, a Jīva ever bound by the ties of love to wife, children, and so forth, and thereby rendered without understanding,[224] there is no such hope unless, by reason of a Sādhana performed in previous births, the merciful Devi shows him Her utmost mercy.

In the Gandharva Tantra also Bhagavān, the creator of all things, has clearly so commanded after speaking of inner sacrifice:[225] "O Mahesvarī! by performing inner sacrifice in this manner Sādhakas become Brahmān Itself and it is in this way that I worship Isvari. And Yogīs and Munis also constantly perform worship in this way. But a householder can never attain Siddhi by means of this inner sacrifice[226] alone. He can attain Siddhi only if he performs both outer and inner sacrifice."

Here Sādhakas should note that Mahesvara Himself says: "It is in this manner that I worship Īsvarī! And Yogīs and Munis also perform worship in this way". As to His worshipping Himself whether as Siva or as Sakti, we have nothing to say. But speaking of Yogīs and Munis He says that they worship "constantly" meaning thereby that they, too, are afraid or ralling from their station[227] unless they keep up a practice of constant worship. Nowsay, O mental worship! Is it not a sign of impending luacy to think that to-day you and I, whose efforts at worship are few and far between, are not competent to accomplish the form of worship in which Mahesvāra alone worships Himself with full competence, and in which the competence of Yogīs and Munis is made to depend upon the constant practice of inner worship? Had householders been altogether free of outer affairs the Sāstra would never have bound them to outer practice, nor should we have had to enter into this close and sifting inquiry on the subject for their sake. You, O householder ! may easily consider yourself free of all outer activities, but so long as you bear the title "householder" how can I believe it? The Samasāra consists of outer activities, and household Dharma is the Dharma by which the continuance of this Samsāra is maintained. Who will then believe that a person whose title of "household" is based on his connection with this household Dharma has nothing to do with matters of outer concern? As for those householders who have acquired detachment, discernment, and dispassion, who Bhagavān has called Karmayogīs[228] in the Gītā, and who perform outer work with minds free from egotism, such great men are free from attachment to outer concerns, but not of all touch with them.[229] We call them unattached to action because, although they are in the midst of action, their mind is not attached to it. The mental faculties of a Yogi are for the most part satisfied with mental objects, so that he alone is competent to perform exclusively mental worship. As for myself, who am steeped in worldliness, my mental faculties always seek outer objects, so that it is not possible that I should have the competence for exclusively mental worship. A single day's abstention from outer bathing makes my body restless with the burning of summer heat; a single day's fasting weakens my physical body; a single night's waking robs me of the power of rising the next day. These cause not only make the body unfit, but also exhaust, disturb, and overpower its mental faculties. When thus my mind cannot have peace and comfort for a single moment in the absence of outer objects, it is obvious that it cannot rest satisfied with the performance of exclusively mental worship. If, however, through continuous practice of inner worship along with outer worship I ever sink in the sea of Her manifestations.[230] Her form, qualities, name, and love-and am overwhelmed by them; if like a deeply intoxicated man, who, though he rightly and with safety does all acts which are matters of daily habit, yet does not perceive that it is he himself who does them, I can become intoxicated with the drink of the nectar of love and devotion to Her; and though performing the works of Samsāra based on habit, yet do not perceive my own agency in such performance: and if I thus mingle my individual existence with Her existence, it is then that I shall be competent to give up outer and to perform exclusively mental worship. And on that day I shall not only give up outer worship, but all outer objects will of themselves be separated from me. So long as this does not happen, it must be deemed a great sin even to desire to give up outer worship by merely personal effort.[231] If we suppose that we can constantly and carefully perform all outer works concerning the body, the Samsāra and worldly thins, and yet at the time of Her worship we can worship purely mentally, and then after such worship resume attention to our food and other physical desires and necessities, then let me tell you that such deceit practised on the Deity is but the broad road for a journey to hell. It is truly astonishing that according to your religion I am to continue to do acts which have the effect of tightening the bonds of Karma which lead to worldly Māyā, attachment, and wrong action, making us fall, forgetful of inevitable death, from the true path, baffling the purpose of human life, and making us subject to the servants of death; but I am to give up acts which sever the bonds of accumulated Karma and destroy its sufferings by the sharp edge of the sword of knowledge, dispassion, and discernment, and the effect of which is to carry us through and beyond the Brahmāloka to liberation in the eternal abode of Brahmāmayī. Just as water is drained away by water, or one thorn is drawn out by the aid of another, so by Karma are destroyed the bonds of Karma. Hence, Bhagavān Mahesvara, who grants the fruits of all Karma, and is the helmsman of the vessel which crosses the sea of Karma, has said with His own mouth in the SaktānadaTārāngini.[232]

"Through Karma Jīvas are born, through Karma they die. After destruction of body, through Karma they receive bodies in rebirth and again become subject to Karma (1). Just as a calf finds out its dam amongst a thousand cows, so the good and evil Karma of a Jīva follow their author among the infinite millions of Jīvas. Karma acquired in previous births is most powerful in this Samsara. Who has the power to baffle its course? (2) A Jīva's body itself is made of Karma, and all Karma has its home in his body, so that only such pure ordinances should be followed as are favourable to Karmayoga (3) O Devī all things moving and unmoving are made of Karma. Karma is mother Karma is father, andKarma itself is the Jīva's guide in the spiritual path in the form of the Supreme Guru.[233] Through Karma a Jīva attains heaven or hell[234] (4). Controlled by their virtues[235] and sins, pregnant with happiness and sorrow respectively, Jīvas receive physical bodies sin classes determined by such Karma and merely enjoy their fruits (5). O Pārvāti ! it is only rarely and after passing through thousands of briths in Samsāra that a Jīva receives a human body by virtue of accumulated Karma (6). Eating, sleeping, and sexual intercourse-these are common to all living creatures. Man's superiority to all Jīvas lies in his possession of knowledge. Hence, he who being a man is without knowledge is no better than a best (7). O Mistress of Kula ! though at the time of death a Jīva loses his own body, yet he does not realize the worthlessness of all relations with wife, Mother, brother, son, and so forth (8). A man lives a hundred years; but a very short span of life. But even of these hundred years sleep usurps one half, and the remaining half is spoiled by ignorance in childhood, enjoyment in youth, sorrow in old age, and so forth (9). Samsāra is the root of sorrow. Whoever is in and belongs to this Samsāra is sorrowful. None is happy but he who has abandoned the Samsāra (10). Man remains ever bound to defecation in the morning; to hunger and thirst at midday; and to passion and sleep in the night (11). He is unwilling to taste the Divine[236] remedy for this great disease, but constantly partakes of all such injurious food as aggravates it, thinking it to be sufficient medicine (12). Knowing full well that the body exists in order that his own Dharma may be worked out, he, again performs evil Karma with that body. Being the owner of a now of plenty,[237] the fool sooks the milky juice of the ākanda plant[238] (that is to say, existing in a human body by the help of which the four-fold object of Dharma, Artha, Kāma, and Moksa[239] may be easily attained, he journeys down to perdition through the pursuit of worthless worldly happiness)[240] (13). The body is tranment, and so is wealth. A Jīva's death is always near him. Hence, inorder that he be saved from the fear and anxiety caused by that ever accompanying death, let him first of all earn religious merit (14). Deluded is he who does not earn the permanent wealth of Dharma[241] by means of his transient body, which changes at every moment of time (15). Nor father, nor mother, nor son, nor any other relation follow a Jīva to the next world that they may help him there. Dharma alone accompanies him to that inaccessible place to bear evidence of his Karma (16). Bound by ties of affection to wife and children, a person cannot attain liberation. Death exercises equal rule over all, be they learned or ignorant, strong or weak, rich or poor (17). Just as the wealthy man lies in constant dread of the King, water, fire, thieves, and even wife, children, and relations, so sinners live in constant dread of death (that is to say, only such men in the world are fearless by the grace of the fear-dispelling Mother as have prepared themselves to meet death by acquiring Dharma)[242] (18). Hence an intelligent man should do to-day and in the forenoon what has been set to be done to-morrow and in the afternoon, for death does not wait to see whether a works has been done or remains to be done (19). He alone can attain liberation, severing the bonds of Karma by means of Karma, who does such Karma with body, mind, and speech, with freedom from desire for the fruits thereof (20)."

In the Rudrayāmala[243] it is written: "A Sāhaka attains Siddhi only when the Mother of the world is satisfied. To a sakāma Sādhaka[244] She grants happiness and to a Niskāma Sādhaka[245] She grants liberation. Let no one think that She should be worshipped only at a certain period of life, for she is eternal, and Her presence is never wanting. It is not also as though She were at a distance, and some time must elapse before she can be brought near to you, for She lives in all things (1). A Sadhaka should, therefore, always adore the daugther of the Mountain-King, the Mahāmāyā, who is eternal and true, He should ever sing hymns in Her praise, and worship Her, and ever hear and task of Her name, Her qualities, form, and greatness, and so forth (2). A man of sense should, instead of wasting time in gambling, and the like useless pursuits, spend his life in worship, Japa, Yajña, Steva,[246] and so forth of the Devatā (3). What is achieved by talk of other matters but a useless waste of life? Hence, O Devī ! a Sādhaka will, on receiving knowledge of Mantra, Yantra, and so forth, from the mouth of the Guru, happily attain liberation from the terrible bounds of Samsāra (4)."

The following are Siva's words in the Kulārpava[247] Tantra: "O Devi, I shall tell the what Thou hast asked me. Listen. O Siva-Sasanā,[248] a Jīva cannot attain liberation except through initiation (in the Tāntrik cult)[249] (1). Attainment of Siddhi in Mantra is impossible without Yoga, and attainment of siddhi in Yoga is impossible without Mantra. Hence, only the form of Yoga, in which both are practised, leads to attainment of Brahmān (2). Just ass in a dark room one can see everything with the help of a light, so a Jīva enshrouded in Māyā sees the true aspect of parmātmā with the help of Mantra (3). Hence, one should earnestly receive initiation immediately on the attainmemt of is sixteenth year. Just as a piece of iron when treated with juices of herbs and Mantras turns into gold, so on being bathed in the milk of Guru's mercy and initiated in the great M..ntra a Jīva forsakes Jīvahood and undoubtedly attains Sivahood (4)."

In the Gandharva Tantra it is said:[250] "Atma is Tripuresvarī[251] Herself, and is unattached, attributeless, and pure. A Sādhaka will in this way meditate on Ātmā and Istadevạtā as inseparable from one another, and become merged in Her (1). I am She (my substance is not different from Hers). By this thought immersion in Her is attained, One should certainly meditate on this that there is nothing in this world save Her (2). The mass of Her spirit, fire, and energy[252] fills the entire universe. The thought of this will fill the Sādhaka with bliss, He will move freely like a Devatā while yet on earth (3). There is nothing in the world which a Sādhaka who practises the Yoga of meditation in this manner should worship, for this virtuous great men deserves the worship of all and worships none (4). Although possessing a human body, this wise man who is proficient in, and whose Ātmā is in, Yoga is in reality not a man, but a Devatā. Such a man alone is a Sannyāsī (one who has forsaken Karma)[253] Such a man alone widens the path of Karma.[254] The Atma of such a man alone is united with the Deity; and such a man alone is called a Muni by all śāstras. There is nothing in this world which he cannot do, and he alone is an accomplished great Yogi (5). He whose Ātmā is always united with Devatā, gratifying and adorning his Ātmā with all pleasing objects of sensuous perception and worshipping the Devata with a sense of Her inseparateness from his Atma, and whose Ātmā is ever united with Devatā, is himself a Devatā (6). A Sādhaka certainly will perceive the presence of his Devatā in the work, the doer, and the work done; in whatever things-such as dance, music, and the like-he sees or hears; in whatever dresses and ornaments he wears; in whatever animals and things, be it elephants, horses, carriage, bedstead, and so forth, on which he goes and rests; in whatever he eats, and, in short, in whatever else he does (7). When in possession of those objets of desire which a worldly man enjoys for his own self-gratification, a Sādhaka will perceive the Divinity within them, and enjoy them for the gratification of the Devatā dwelling in his heart (8). Everything that a Sādhaka does, from his awaking in early morning to the time of deep sleep in the depth of the might, will be done with the sense of the presence of Devatā therein. The habit of so doing will arouse a divine disposition[255] in the Sādhaka by means of which he will attain Siddhi (9). Only he who has such disposition becomes Siddha[256] and none else (that is to say, another person may have some other form of siddhi, but for want of this disposition › that Siddhi will not produce liberation)[257] Hence, such persons only as seek Dhyānayoga practice and liberation, and who constantly worship Tripurasundarī the Devī, who is bliss itself, with devotion[258] will truly attain liberation" (10).

Though the ill-fortune of India, many people have nowadays learnt by rote such passages as "Outer worship is inferior," "Outer worship is a low form of worship," and "outer worship is lower than the lowest form of worship", but most of them do not know for what rank of worshippers outer worship is inferior, or low, or lower then the lowest, and how these passages should be harmonized with their context. And some of them even desist from making any inquiry lest they should lose the opportunity of parading the passages.[259] Bhagavān, who dwells in all hearts, has however, ordained worship to be of different classes, according to differences in the competence of worshippers, and clearly said in the Mundamālā Tantra: "Mental worship, in which pure Sattva[260] alone operates, bring about high Siddhi and grants liberation. This forms of worship, which consists of inner sacrifice,[261] destroys the Jīvahood of a Jīva and grants him Sivahood (1). Although outer worship is Rājasi,[262] it grants all forms of prosperity, destroys all kinds of danger secures enjoyment in this world and liberation hereafter, remove all evils, cures all diseases, annihilates all enemies, and severs all bonds (2). Beloved one! what I have said as to outer worship being a lower of worship is not intended to apply to Sadhakas following Vīrācāra, or Pasvacara. For Sādhakas following the Divyācāra[263] only outer worship is a low form of worship" (3). Here a Sadhaka should observe that even for Sādhakas of the Divyācāra outer worship is not altogether prohibited. It is merely a lower form of worship for them; that is to say, a person following Divyācāra has perfect competence for inner worship, and therefore outer worship is not a necessity for him. It will not, however, do him any harm if he performs it, for a worship of the All-good Devī, in whatever fashion it may be performed, cannot possibly injure anybody. A Sādhaka of the Divyācāra is, in truth, a permaent source of great good, so that the non-performance of outer worship does not affect him. It is, therefore, immaterial for him whether he does or does not perform outer worship. It does not matter to the sea whether rivers fall into it or not. But you and I who follow the Pasvācāra or Vīrācāra are nothing but lakes of water which we have dug out ourselves. If we neglect the rivers, the result will be that we ourselves shall turn into deserts. It is, therefore, nothing but a sign of lunacy to frown with displeasure at outer worship, which is not prohibited to, nor worthy the disrespect of, even permanently liberated Sādhakas of the Divyācāra. If, however, a householder is intently eager to perform exclusively mental worship, there is a path for him opened by Bhagavān Himself, by which he may fulfil this desire. The Mother of the world forbade that anyone should ever travel that path in the domain of Sādhana. If, unfortunately, anyone must travel it, the following are the conditions which have to be observed:

In the Gandharva Tantra[264] it is said: "If a householder lives in a forest, and on any particular day that forest is infested with lions and Tigers, then on that day he may perform mental worship. Or, if he lives in a village or a town, and his house is besieged by the army of a foreign king, then in such time of political disorder he is privileged to perform mental worship. On whether he lives in a forest or in a village or town, it he is imprisoned by sentence of a law-court, then at such time also he may perform mental worship. But even in these three cases the Sadhaka is entitled to perform mental worship only if he is unable to obtain articles for outer worship."

His privilage to perform mental worship in these three cases depends on his inability to leave the place where he its situated to procure articles for outer worship. For, if such articles are to his hand, and nevertheless he omits to perform outer worship, then even in the circumstances mentioned he will do wrong, because of his initial incompetence for exclusively mental worship. Now, if there be anyone who desires to perform outer worship under the conditions above described, we think it would be well for him were the all-good Mother, who grants all desires, to refuse to fulfill this desire on his part.

In the same Tantra it is said:[265] "What is the use of saying much? This much only I briefly say, whether it be stated in the Sāstra or not: A devotee should always perform worship with all kinds of both terrestrial and aquatic flowers and their leaves. Worship should be done with leaves if flowers be wanting; with fruits if leaves be wanting; with whole grains of barely where there are no fruits; or, at least, with water should there be no whole grains of barley. Daily worship should never be neglected. If even water is wanting, then only should one have recourse to exclusively mental worship."

In the NirutTārā Tantra it is said:[266] "By virtue of his worship of Istadevatā a Sādhaka himself receives worship in the world (for whoever in this world worships Her is adored by the world). › By Japa he undoubtedly acquires Siddhi (Animā, and so forth),[267] and by Homa he attains success in all worldly things. Therefore a Sādhaka should perform all three: worship, Japa and Homa. O Kulesvarī![268] only Sādhaka of Virabhāva and Divyabhāva[269] are competent to perform mental worship."

In the Picchila Tantra it is said: "Even if a Sādhaka has received the Mantra of a Mahāvidyā or Siddhavidyā,[270] that Mantr-vidyā injures him if he neglects to perform Japa. One can never attain wealth without performing Homa, or Siddhi without performing Japa, and O Paramesvarī ! it is impossible to receive worship anywhere unless one worships his Istadevatā."

In the Mundamalā Tantra it is said:[271] "O Gandhī! He who worships Kālikā with devotion and according to the rites attains to the state of Siva, even though he be a Jīva. This is true, true, undoubtedly true. A Sadhaka should always perform the rites.[272] It is by the performance of rites that a great Sādhaka attains the highest Siddhi. Hence, one should never renounces rites."

In the Yāmala we read: "Meditation[273] is of two kinds, according as it is gross or subtle. Subtle meditation is the meditation on the Devatā's body, consisting of Mantra, and gross meditation is meditation upon Her body, with hands, feet, and so forth. The subtle form of Supreme prakrti is made of pure knowledge. It is not possible of a Jīva to meditate on this subtle form. By meditating on the gross form does a Jīva attain liberation."

"O Devī! Unless worshipped, the Devatā never grants any fruit. It is only when the Sādhaka, with or without knowledge, meditates on, remembers, worships, praises in hymns, and pays obeisance to, the Devata She grants liberation to Her worshippers."

In the Gandharva Tantra Isvara said: "He who devotedly performs daily worship in this manner becomes like Kandarpa[274] to women, and powerful like Siva in the world of men (1). He is truly fortunate, and an ornament of his race. Blessed indeed are his father and his mother (2). The Devī appears in him,[275] and, like myself, that person, possessor of great knowledge, undoubtedly becomes master of the eight-fold Siddhi of Animā [276] and so forth (3). To his enemies he is destructive like fire, to his friends he is pleasing like the moon. In punishment he is like death, and in sanctity he is like fire[277] (4). In speech he is like Brahaspati, in forbearance like the earth.[278] Sarasvati is ever present on his tongue, and Laksmi in his house.[279] All Tirthas are permanently established in his body. He therefore has no fear of rebirth (5). In wealth he is the Lord of wealth (Kubera),[280] and in fiery energy[281] he is like the Sun; in strength he is like the God of wind, Pavana; in liberality he is like Indra;[282] in singing he is, as it were, Tumburu[283] himself. Such is the man who daily worships the All good Devī, who grants all desires (6). O Mistress of

Devas! If the worship of Mahatripurasundari[284] is omitted for one day, the Sādhaka should expiate the sin resulting therefrom. He should fast on the day on which there is thus no worship, and perform preliminary rites for the next day's worship. On the day following let him worship first the Guru according to the injunctions, and then after he has finished the worship of Istadevata, let him feed virgins and Brahmānas (7-8). Such is the expiation for omission of worship for one day. If it is omitted for more than one day, the defaulter should be re-initiated and perform Japa of his Istamantra[285] a hundred thousand times (9). Whoever omits to perform worship for two or three days in the Sādhana of Mahātripurasundarī and Yoginis (of any Sakti Devata),[286] loses all his Siddhi, and is cursed by the Yoginis (10). Life, learning, fame, and strength leave him, and the Yoginis destroys his flesh, semen, vital fluid,[287] and blood, and frustrate all his desires (11). Bitter quarrels arise with friends, and especially with wives. His sin ruins the crops, and he himself falls into dangers at every step (12). Truly, truly he is attacked with diseases, and being impoverished, he suffers even in this world the three forms of terrible sufferings (adhyatmik, adhibhautik, and adhidaivik, and of body, speech, and mind)[288] (13). (Sadakas know that these things constantly happen where the path of Sadhana is obstructed). Though a Sadhaka cannot, owing to his neglect to act according to the Sāstra, obtain liberation, yet by virtue of his initiation in the Mahamantra, he will go to heaven;[289] and then, after enjoyment of such happiness as is to be had therein, he will fall again on earth and become the Lord of an empire. And during if here he will have unparalleled devotion to the lotus-feet of the Mother of the world by virtue of the initiation accomplished in the previous birth. Thereafter he will attain to kaivalya (14). The fool who neglects the worship of Istadevatā and sets himself to meditation on Brahmān without having first attained the highest fruit of worship-namely, cittalaya[290]—is in this world a murderer of Brahmān (15). If a Sādhaka who is devoted to Japa and meditation is at any time unable himself to perform worship and so forth by reason of his occupation in some work of gain or benefit (that is, acquiring something new or safeguarding that which has been already acquired), he should engage his own Guru to do worship on his behalf (16). All forms of Siddhi are in the hands of him whose welfare is the subject of constant concern to a pure-hearted Guru who is proficient in both knowledge and work, possessed of superworldly power, and inspired with the spirit of all Devas[291] (17). Not only in the case of worship of Istadevatā, but in that of every form of religious work prescribed in the Tantra śāstra, none but the Sadhaka's Guru's wife, and Guru's son is competent to perform it if the Sadhaka is unable to do so personally."

In the Pichhilā Tantra it is said: "The Guru personally has the right to perform worship as prescribed in the Tantra. It is well accomplished if performed by Guru, Guru's son, or Guru's wife. O Mistress of Devas! In the absence of Guru, a Sadhaka should himself perform worship and so forth." (Here by absence of Guru, Guru's son, and Guru's wife, is meant that though alive, they are not available.)[292]

In the Varadā Tantra it is said:[293] "All the rites prescribed in the Tantra in connection with the worship of Istadevatā should be performed by the Sadhaka himself. In case of his inability to personally perform them, he should have them carried out by the Guru or his wife, if she is a mother (and if the Manatra and Devatā if the husband and wife are the same) ॥ If performed in any other way, everything will be spoiled."

In the Guptasādhana Tantra it is said: "O Mahesvari ! if worship and so forth through any others than these person (Guru, his son, or his wife who is a mother) that is, by any other Tantrik preceptor[294]—then the fruits of such worship will fall into the grasp of Yaksas and Rāksasas[295] (1). (Hence, if a person is himself unable to perform the worship of his Istadevatā his Guru should take his place.) ॥ If the Guru, who is an appearance of Brahmān, performs worship and so forth, then, O Mahesvari ! such worship will bear a hundred-crore-fold[296] fruit (2) Or,O Paramesvari if the Sadhaka performs such worship and so forth himself, he should at its conclusion offer to the Guru all the things which have been already offered to the Devata; for on being offered to Guru they bear crore-fold fruit. (3). O Mahesvarī! if the Guru's wife performs the worship and so forth, she should carry out the necessary sacrifice[297] and the like, but not the Homa. She should, after collection of the articles for Homa, place them before the Devī, and, by repeating the Mulamantra,[298] offer them to Mahạdevī. By doing this only, the purpose of Homa will be accomplished. A Sadhaka should never have Homa done in fire by his Guru's wife. O Devi! Worship of Istadevata, or whatever else is done in fire by his Guru for his Sisya is productive of undecaying fruits. The provisions in the Sāstra for the appointment of various persons as representatives, such as a Rtvik's son and others, where the Yajamana[299] is personally incapable, have force only with regard to religious rites, prescribed in the Smrti Sāstra. Worship prescribed din the Tantra śāstra should never be performed by means of such representatives if a Sadhaka engages a Purohita[300] to perform Tantrik worship or other rites, not only will all his desires be frustrated, but even the ever-merciful Mother of the world, the Beloved of Mahākāla, by whose worship our aims are attained, will become angry with him."

Although the Sāstra says that the Sādhaka who gets the worship of his Istadevatā and other rites performed by his Purohita will reap fruits contrary to that for which he looks, yet it may be that doubts and questionings may arise as regards this matter. In truth, however, such doubts are possible only for those who see no difference between a Guru and a Purohita. He, however, who knows the real nature of the relationship between a Guru and a Sisya on the one hand, and between a Yajamāna and a Purohita on the other, can have no such doubt. A Purohita is a fit representative of the yajamāna in the performance of religious rites, and may further, by the strength of his sown devotion,[301] advance the well-being of the Yajamana[302] by his blessing. But a Guru is lord over the Sisya's body, mind, life and intellect. He it is who secures for the latter shelter at the feet of the sureme Devata. He it is who kindles the beneficial lamp of Mantra in the terrible deep darkness of Maya, and is the only helmsman who can safely steer the vessel to the shore across the boundless sea of Samsara. A Guru can never be his Sisya's representative; for, so far as a Sisya is concerned, the three, a Guru himself performs the worship, preliminary rites and so forth, which should have been performed by his Sisya. What happens is this: He performs worship of himself in the matter of the worship of the Sisya,[303] and the Sisya is blessed by making over the worship to the care of his Guru, who is visible Brahmān. This has been clearly explained in the discourse on Guru-tattva.[304] Now what we have yet to understand is how the fruit of worship is increased a millionfold by reason of the worship being performed by the Guru himself, and how the benefit of such worship is communicated to the person of the Sisya. The fruits of the sacrifice,[305] worship, and so forth, which a Purohita is empowered by Sāstra to perform in cases where the Yajamāna[306] is unable to do so himself, are enjoyable in this world and hereafter. And it is undoubted that, whatever is enjoyable, either in this world or in heaven,[307] is a subject of sensuous perception; for all objects of enjoyment are apprehended by the senses. From this it conclusively follows that the work of a Purohita is fruitful only as regards the body,senses, mind, and life of the Yajamāna,[2] whether in this world or hereafter, but has no greater effect. But what a Guru does, reaches even the Ātmā of the Sisya. By virtue of the beneficial work performed by a Purohita, the Yajamana's Ātmā may be carried to heaven and other regions of the next world; but its utmost effect is upon the causal body,[308] and the Atma itself is not directly reached. But the fruit of what a Guru does goes beyond the next world, and is the cause of the illumination of the superworldly supreme truth[309] in the sisya's Atma. These super sensuous truths are the subject of constant realization, and superworldly wonders constantly happen in the Sisya's Atma. These supersensuous truths are the subject of constant realization, and superworldy wonders constantly happen in the Sisya's Atma. At the movement, in evey Cakra, of Kundalini, the Mistress of Cakras who plays in the heart of the lotus in the Kula-cave,[310] and moves along the stem of the Mulānndhara lotus, the Sadhaka's Atma rises and sinks in the sea of the Brahmā-bliss of Brahmāmayi with the playful dance of the waves of the eight forms of Siddhi-viz., Anima and the rest.[311] It is impossible to explain this by an illustration drawn from the objective world. But just as the power of sight of a Yogi, although located in his eyes, reaches unchecked the solar orb in company with the solar rays, and by its keenness penetrates its disc and then views the eternal play in the eternal regions of Brahmāloka,[312] Vailkuntha,[313] and Sivaloka,[314] so the Atma of a Sadhaka who has attained Siddhi in Mantra reaches, with the help of Mantrasakti, the true aspect of the Mother of the world, the great Sakti, in whom alone are centred all Mantrasaktis, and ever beholds the play of bliss in all the regions where Her powers[315]. are ever displayed

It is only the Sakti by which at the time of initiation the Tejas[316] of the Guru is communicated to the Sisya; the Sakti which, like the burning and revealing light, is passed from the lamp of the Guru to the wick of the Sisya's body, moist with the oil of the guru's love; the Sakti which on issuing from the Guru and entering the Sisya brings the two bodies into closer union when worship is done; it is that Sakti which alone is able to communicate, directly and at once, to the sisya's body the fruits of the worship and other acts performed by the Guru. For it is only the Mnatrasakti of the particular Devatā which passes from the body of a particular Guru to that of a particular Sisya which is capable of entering from that Guru's body into the body of that Sisya. To no other Sakti is the path of communication open.[317]

Just as no one who is not intimately related to us is allowed entry into the inner apartments of our house, so the outer fruits of rites performed by another for the accomplishment of a Sādhaka's happiness enjoyable by his external sense cannot enter into the inner recesses of his heart. They are acquainted with the outside only, and outside they remain. For this reason, the effect which is achieved by worship and so forth performed by Guru, who is visible Brahmān,[318] or by the Guru's wife or their son, cannot be accomplished if even ten million Purohitas together perform them in concert. Nay, even if, as a representative of the Yajamāna,[319] the Purohita performs the worship of the same Devatā with the same Mantra (as is the practice in Bengal in Syāmā Pujā, Jagaddhātri Pujā, and similar other Pūjās),[320] his worship is powerless to touch the Ātmā of the Sādhaka. For, unlike the Guru. The Purohita's Ātkasakti or Mantrasakti has never passed into the Yajamāna's Ātmā, since there can be no such passage without initiation. Hence, although a Purohita can, at the time of worship, make the Devatā approached by the force of Mantra, and thus accomplish the worship, the Merciful Mother returns in sorrow because She is unable, through the fault of the author of the rite, to give him all the desired fruits with which She came laden to his house of worship, and which She had intended to give him in fulfilment of Her promise.[321] To-day the affectionate Mother has with all tenderness brought with Her, tied up in Her cloth,[322] precious gifts for her son, who ever lives away from home; but on coming to the son's house She found that he is not there, and hence cannot make over those gifts to him. Worse, however, than this, She sees the son's presents given to Her, not by him personally, but by a representative of his. None but a Mother in this world can realise the terrible pain which such neglect on a son's part causes to a Mother's heart. Hence, seeing that the son has gone away to distant lands, the Mother sends him a message in the pages of Sāstra, thus:

"My child! Worship Me if you will, give Me presents if you will, and I shall be present with joy to receive the gifts of My son. But, My child, see that you are not yourself absent, and do not make your gifts to Me through another Otherwise, your neglect and absence and the sorrow they cause will keenly grieve My heart, and tears of sorrow ill bedew My face, chasing away all smiles of joy. My child, am I nobody to you? Ah, silly child! I am the Mother-AI am your Mother, the Mother of all the millions of universe. What secret can you have from Me who dwell in all things? And why be secret with your Mother, My child? You may desire to keep a thing secret from Me, but I come to know of it before it even passes through your mind. Such as I am, how can you keep anything secret from Me? Moreover, the relation between Mother and son is such that there can be no secret as between them. But perhaps you keep away form Me because of your lack of power, unworthiness, and impurity. But, My child, have you not heard that I am all powers,[323] and am the Saviour of the fallen, and Deliverer of the three worlds? You maybe lacking in power, but I have all powers in Me. By My own Sakti I create universes from particles of dust and turn them again to dust. Being as I am the sole Mistress of the store of Saktis, am I not able to make you powerful by My Sakti? You may be impure, but I raise the fallen. By taking My name Jīvas become pure themselves and purify the world. Being what I am, can I not Myself make you pure? How impure can you become that I cannot make you pure? Ah, My child! How long does impurity last? Only so long as My name does not enter your ears. It is true that Jīvas fall, but that is only so long as I, who purify the fallen, do not take them up into My arms. You shirk My presence on account of your impurity, but no one remains impure after he has come to Me. I am a Dweller in cremation grounds,[324] because I do not wish that there should be anything impure in the world. Even My dead child is not impure to Me. As for you, you are a child vitalized by a great mantra. What should you fear? Hence I say, My child, why have any hesitation before your Mother? Whatever you wish to give Me, bring it to Me yourself, saying, "I am poor and impure," and I shall not only take your gift, but purify you at the same time. If only I get yoni to come before Me, I shall give you what I have to give you. This is why I say, dear child, do not wound your Mother's feelings by charging another person with the care of the Mother. It does not a matter to me whether My worship is not done. But it is a sorrow which I cannot bear that I am unable to give you that which I brought for you."

It is the great pain of this sorrow which makes the merciful Devi wrathful. The Tantra Sāstra has, therefore, said: "If a Sādhaka engage a Purohita to perform Tāntrik worship, all his desires will be frustarted, and Kālikā [325] will become angry." It is because the Mother's feelings are wounded that all the desires of the Sādhaka are frustarted; otherwise, why should the worship of Her who grants all desires be productive of such disastrous effect? Why should the ever-merciful Mother who has assumed the Kāla,[326] subduing name of Kalī in order to destroy even the sadhakas fear of Kalā [2] become angry? It must be understood that this anger is not really such, but only profound mercy in another form. None, however, but the Mother's son who has with his own eyes seen the Mother's play is ever privileged to enjoy the intense pleasure of seeing the play of the waves of this sweet and yet severe wrath of the Mother. This is why, O Mother! We have in the Invocation at the beginning of this book begged of Thee Thy anger, which is sweeter than the sweetest of things which looks a complex,[327] and is yet a very simple thing; and this is why we have not cared to beg from Thee Thy mercy. O Merciful Devi ! when wilt Thou show such mercy as to bless me by making me tremble at the play on Thy loving face of Thy pretended anger, instead of Thy happy and indulgent smile? On that day thy name of Gandi[328] will be justified, and my fear of the Rod[329] will vanish, O Mother! Does one who experiences such anger ever desire mercy again? Thy anger is the hidden treasure of the secluded store of love. Thou mayst ask, How many have been so fortunate as to have learnt to become angry[330] on seeing with their own eyes Thy anger? But, O senseless Child![331] dost Thou, being the Mother, not even know that the anger of one who says, "I am growing, angry," simply makes one laugh? Glory to The, O Merciful Mother! Glory, glory to Thy anger! Glory to Thy mercy! Glory to the anger by which mercy is conquered!

This wrath of the Mother of the Universe, rare in the three worlds, does not easily fall to the lot of even Siva, not to speak of Jīvas.

Her anger and satisfaction, of which mention is made in the Sāstra, is not really anger and satisfaction, but a mere show of them for the good of the Sādhaka. Secondly, such satisfaction and anger have reference to the ordinances and prohibitions of the Sāstra. Hence we are afraid lest we should, by failing to rouse that anger in Her which is really satisfaction, call upon ourselves the terrible curse of Her pretended anger, and thus bring about our ruin. The Sāstra, therefore, ordains that we should never on trust Her worship to another. Entrusting, however, the worship to the lotus-feet of Gurudeva is not the same as entrusting it to another, for the relation between a Gurudeva and his Sisya is similar to that between the sea and the river. Although they take their rise from different sources, such as mountains, springs, and so forth, yet rivers in the end mingle with the sea and become one with it. So the Ātmās of Sisyas, although appearing in different bodies, families and races, mingle with the Guru's Ātmā and become one with it. Just as the sea passes by the force of the tide into the rivers, so, on the rising tide of the bliss of Sadhana in the Atma of the Gurudeva, its nature passes from him to the Sisya's body by the force of his own sakti. The water of the sea does not really increase in volume, but merely heaves forward under the influence of the full moon. No such heaving is, however, possible in the waters of rivers. Similarly, no increase or decrease of bliss is possible in the Guru who is full of perfect bliss; but bliss heaves under the influence of the Sakti (force) of Sādhana.. But (as is the case with the sea) such heaving is possible in the body of the Guru, which is full of perfect bliss, so (as is the case with rivers) it cannot take place in the bodies of Sisyas. What happens in the bodies of Sisyas takes place only through the grace of the feet of the Guru, who is a sea of existence, consciousness and bliss.[332] Had rivers been unconnected with the sea, the flow-tide could never have entered into them. Just as notwithstanding the water of the sea merely heaves and does not increase, the flow caused buy the force of such heaving actually increases the water of rivers; so, despite the fact that the perfect bliss which is in Guru does not really increase through the worship which the performs, yet the motion which is given to it by the force of the Guru's mercy actually increases the bliss of Sādhana in the body of the Sisya. This is why the Sāstra says: "If Guru, who is the visible Brahmān, performs worship and so forth, then, O Mahesvari ! such action will bear a hundred-crore-fold[333] fruit." This is why worship by Gurudeva is not, from the spiritual point of view, worship by another, notwithstanding that it is from the ordinary standpoint performed by a person other than the Sisya; for in such case the presence of the Guru is the presence of the Sisya for the purpose of that worship. If worship of the Sādhaka's Istadevata done by a person who, though not his Guru, is a Tantrik teacher, then also such worship will be productive of bad fruits; for notwithstanding that such a teacher is a Tantrik, he is in this matter in the same position as a Purohita, since in neither case is there the relation of Guru and Sisya between the party officiating and him for whom the worship is done. The śāstra has, therefore, said: "O Mahesvari! If one causes worship and the like to be performed not by these persons, but by a Tāntrik preceptor, then the fruits of such worship will fall into the grasp of Yaksas and Rāksasas."[334]

All the points of difference which have so far been shown to exist between the effects flowing from the appointment of a Guru and a Purohita become operative only if worship performed by him is Siddha.[335] But where for want of Sāstrik jurisdiction worship performed by a Purohita is beyond his competency, it cannot be Siddha. No Tāntrik rite, and not merely the worship of Istadevatā, will be Siddha if performed by a Purohita. "The provision in the Sāstra for the appointment of various persons as representatives, such a Rtvik's son and others, have fiorce only in regard to religious rites prescribed in the Smrti śāstra. Worship prescribed in the Tantra śāstra should never be performed by means of such representatives."[336] Worship other than that of the Istadevatā will be Siddha if performed by means of any Tantrik teacher; but in the absence of Guru, Guru's wife, or Guru's son, a Sādhaka must himself perform the worship of his Istadevatā, or have to performed by his own wife, there being no other course open to him.

The Rudra Yāmala says: "Worship is of three kinds-namely, daily,[337] occasional,[338] and performed for the attainment of a desire."[339] Daily worship is that which a Sādhaka must daily perform on pain of incurring sin, as, for instance, Sandhyā prayers, worship of Siva, and worship of Istadevatā. Occasional worship is that the non-performance of which is sinful, but which has to be done only on some particular occasion, as, for instance, Durgā

Pujā, the illuminated Syāmā Pujā, Sivarātri Vrata, Janmāstami Pujā,[340]and the rites which must be performed at the time of an eclipse. Worship performed for the attainment of a desire is worship the non performance of which is not sinful, but the performance of which produces special fruits, as, for instance, Sānti, Svastyayana.[341] The great difference between daily and occasional worship and worship performed for the between daily and occasional worship and worship performed for the attainment of desire is that, while daily and occasional worship must be performed though one may not have any desire to satisfy, worship of the third kind need not be performed under such circumstances.

The Nila Tantra says: "A Sādhaka acquires the privilege of performing occasional worship when he performs the daily worship of Istadevata, and he acquires the privilege of performing worship for the attainment of his desire only when he has acquired Siddhi[342] in occasional worship. The ordinance of the Sāstra is that it is only when a person becomes accomplished (that is, remains constantly engaged)[343] in the first two forms of worship- namely, daily and occasional- that he becomes competent to perform worship undertaken for the attainment of his desire."

In most parts of Bengal we find nowadays a class of people who never do daily worship, but who perform once every year with great eclat a ceremony such as the Durgā Pujā, or Syāmā Pūjā, or Jagaddhatri Pūjā[344] and who the upon think that they have more than sufficiently compensated for the omission to do daily worship throughout the year. They ought, however, to open their eyes, which are closed by vanity, and first consider whether they have any right to perform such ceremonies as the Durgā Pujā. In fact, it is not only impossible that worship performed by such men without competence therefor should bear the fruit spoken of in the Sāstra, but it is to all a matter of daily experience that such performance (contrary to the Sāstra as they are) produce most baneful effects at every step. Through the fault of the performer, religious rites bear fruits contrary to that which should follow them. But we often hear critics say that the enumeration of the effects of religious performances mentioned in the Sāstra is a tissue of falsehood intended to allure people. We, however, reply that had religious performances been incapable of producing any effect at all, why do these contrary effects happen? Whether we have the good fortune to be able to see it or not, every intelligent man ought to understand that, if the improper performance of an act inevitably produces an effect contrary to that spoken of in the Sāstra, it is, if properly performed, undoubtedly capable of producing, without fail, the effects which are promised by the Sāstra.

The Gandharva Tantra says: "A Mahāpujā,[345]with all the various articles therefor and complete in all parts, should be performed every month of every year on auspicious day (1). Besides this, worship should be done daily, for worship of Istadevatā is a daily work. A Sādhaka may perform occasional rites when he is capable of throughly carrying out those of daily obligation. When he thus becomes an adept in the performance of daily obligation. When he thus becomes an adept in the performance of both the daily and occasional rites, then he may think of performing those which are done for the attainment of a particular end[346] (2). Performance of occasional rites is more imperative than that of those last mentioned, and performances of daily rites is more imperative than that of the occasional rites. The misguided man who proceeds to perform occasional rites, or rites to obtain some object whilst neglecting to perform the daily rites and worship, reaps no fruit from the performance thereof (3). To attempt to accomplish occasional rites, or those done for the attainment of a particular desire whilst neglecting to perform those of daily obligation, is as futile as it is to cohabit with a barren woman (4). If all the articles for worship are not available, worship of Cakra-devatā (one's Istadevatā in the midst of the group of five worshipful Devatās-namely, Siva, Sūrya, Ganesa, Viṣṇu and Sakti)[347] should be performed with flowers, fruits, and such other things only. But where the worship is performed in this manner, notwithstanding that other articles are available, such limbless[348] worship cannot be productive of full effects for the Sadhaka, any more than can a limbless man be the performer of a complete Yajna[349] (5). Meditation, Worship, Japa and Homa are the four hands of the Yajna of worship; Mātrkā, Sodhā, and other Nyāsas,[350] from its body; knowledge of the real truth as to Istadevatā is its Ātmā; devotion is its head; reverence is its heart; and the art of performance is its eye. Knowing the body of Yajna[351] to be composed in this manner, a good Sādhaka should perform it in all its limbless, and not divide and make it limbless (6). If the Yajnapurusa[352] is made limbless, great evil is likely to befall the Sādhaka. For this reason, in performance the limbs should not be neglected. If the Yajnapurusa is perfect in all His limbs, He grants Siddhi to the Sādhaka in everything. It is by His union with the supreme Sakti which arises out of the effort to accomplish all those limbs that the Yajnapurusa produces Siddhi[353] (7) The omission of limbs is not so reprehensible in other worship as it is in that of the perfect Yajna-body of Tripurasundari (any Sakti image)[354] (8). For the attainment of Siddhi and Vibhutis[355] a Sadhaka should perform worship according to his means. If this rule is transressed, not only will the worship be defective, but he will incur the great sin of murder of Brahmān; since in that case the body of Yajna, which is the body of Brahmān itself, is severed and thus made limbless. The limbs of the Yajna-body should be accomplished as directed in the śāstra, and neither more nor less; for both possession of greater or of a less number of limbs by the Yajna produces sin in the Sādhaka (9). A great Pujā,[356] with abundance of materials therefore, should be performed on a fourteenth lunar day, or an eighth lunar day, or a full moon day, or between two months (the day between two months or the last day of a month),[357] or on a Māhabhuta day (10). If the fourteenth day of a dark fortnight be a Tuesday, that day is called a Mahābhuta day. Any special performance on this day causes Bhūtas (beings and things) to come within the control[358] of the Sadhaka. Again if there is a conjunction of the Pusya Naksatra[359] on that day, performance on that day is productive of countless fruits (11)."

Foot Note

1. Pūjāvidhāna

2. Bhūtas

3. "Recitation" of Mantra and sacrifice.

4. "Ghosts, evil spirits the demoniac enemies of the Devas.

5. The evil genius of the Kalī age.

6. Upāsanā-tattva.

7. All bad characters. The two first are brother Dānavas. Duryodhana was the head of the Kauravas. Sakuni was his adviser and meternal uncle

8. All good characters Sugriva was the Monkey King ally of Ramacandra. Vibhīṣaṅa, though brother of Rāvaṅa, was ally of Rama. Bhīma was brother of Yudhisthira, second of the Pandavas and Arjuna was their third brother.

9. Celebrated Tantriks, Sadhakas, and poets.

10. Time has a degenerating effect until the renewal of the world atter dissolution (pralaya)

11. Religion, duty, etc.

12. Rajarajesvari

13. Department of knowledge.

14. See Introduction to Tantra śāstra.

15. For worship.

16. A pure kind of food made with particular fruit and vegetables, and cooked in a particular manner. See may "Mahanirvana Tantra".

17. Obsequiar rites. 18. Oblation.

19. Brahmācar;ya. 20. Smasanas.

21. Tirthas.

22. Forefathers (see Introduction to Tantra śāstra):

23. The BhagavadGītā now so widely known and preached.

24. Department of work. 25. Cinmatra.

26. Karma, action, work.

27. Mrs. Besant's translation is here adopted.

28. III. 4. 29. Gunas

30. Prakrti. 31. III. 5.

32. III. 6. 33. III. 7.

34. III. 8. 35. Yojna

36. III. 9.

37. Pûthā or Kunti was the mother of the Pandavas. Hence Arjuna is called Pārtha.

38. III. 16. 39. III. 20, first hemistich.

40. Pritha or Kunti was mother of the Pandavas. Hence Arjuna is called Pārtha.

41. III. 22
42. III, 31
43. III. 32.
44. III.33
45. Dharma.
46. III.35.
47. IV.II.
48. Devatas.
49. IV.12
50. Gunas.
51. IV.13
52. IV. 14
53. IV. 15.
54. V.2.
55. Sannyasi.
56. Cold and heat, hunger and plenty, etc.
57. V.3.
58. V.4.
59. V.5.
60. Brahmān.
61. V.10; a constant simile denoting the detached aspect of the Brahmān.
62. Buddhi.
63. V.11.
64. V.29.
65. Sannyasi.

66. VI. 1. That is, not he who merely renounces the household and the daily rites.

67. Samkalpa.
68. VI.2.
69. VI.3.
70. Tapasvi,
71. Jnani.
72. VI. 46.
73. Atma.
74. VI. 47.
75. VIII. 14.
76. VIII. 15.
77. Son of Kunti, that is, Arjuna,
78. VIII. 16.
79. IX. 26.
80. IX. 27.
81. IX. 28.
82. IX. 29.
83. IX. 30.
84. IX. 31.
85. IX. 32.
86. IX. 33.
87. IX. 34.
88. XII. 1.
89. XII. 2.
90. XII. 3.
91. XII. 4.
92. XII. 5.
93. XII . 6.
94. XII. 7.
95. Buddhi.
96. XII. 8.
97. XII. 9.
98. Siddhi, XII. 10.
99. XII. 11.
100. XII. 12.
101. XVIII.11.
102. XVIII. 57.
103. XVIII. 55.
104. XVIII.56
105. Buddhi-Yoga.
106. XVIII. 57.
107. XVIII. 58.
108. XVIII. 59.
109. Karma; quare duty: rather duty; rather effects of previous action.
110. XVIII. 60
111. Maya.
112. XVIII. 61.
113. XVIII. 62
114. XVIII. 63
115. XVIII. 64
116. XVIII. 65
117. Dharma.
118. XVIII. 66
119. Karma.
120. The department of Scriputure dealing with action and ritual.
121. Upadhiroga.

122. A very keen observation. Everyone cackles about, Kaivalya, and would be a Yogi, not because of any inherent competency, but because pride will not allow them to take a lower place. By the expression of their view that

this is only for the "ignorant," they swing a censer to their supposed "knowledge".

123. Sattvik.

124. Siva, who is lord of physicians, for he cures all human ills.

125. The Upadhis (aparantly limiting conditions) of name and form spoken of in the systems of phlosophy. There is a play on the word Upadhi, which means also "degree" or "titlee".

126. Jala.

127. A pun on the word Jala, which as an adjective means in Bengali, "counterfeit," and as a substantive means "net".

128. See last note.

129. With the world and ritual worship.

130. Tattvajnana. 131. Vairagya.

132. Jīvanmukta.

133. They talk of renouncing Karma, and they talk so much of it because they cannot in fact renounce it.

134. Karma.

135. Varnas (see Introduction to Tantra śāstra)

136. Stage of life (see Introduction to Tantra śāstra)

137. The rite done three times a day (see Introduction to Tantra śāstra)

138. Obsequial rites.

139. Rājaûṣi, King of Mithila, father of Sita, wife of Ramachandra.

140. This first three are various classes of Rsis (seers), and the last means Pseudo-Rsis.

141. Dharmavira. 142. Dharmayuddha.

143. The people whom the author satirizes claim not only to be Rsis, like Janaka, but surpass him in that they become progentiors with their wives, a simpler and to most a more pleasant affair than the search for wisdom.

144. Because, though with a body the world did not bind him. He was Jīvanmukta.

145. Here is a play on the world Videha, which referred in previous passages to Mukti and here to death.

146. Ahankara. 147. Uparsis.

148. They say that Upasana is wrong; on which they are asked whether they have risen so high spiritually that they have shaken off all bondage other than that of Upasana, which alone stands in the way of their gaining Mukti.

149. True religion. 150. India.

151. That is, spoken of in the śāstra.

152. Tattvacintamani.

153. See Introduction to Tantra śāstra; here used in the sense that She is

the instrument of creation.

154. Siva the 'Ever joyjul".

155. Literally, "explain Thy Tattva".

156. Mumuksu.

157. The outer worship articles (Upacara) are used, such as lights, flowers, incense. In the mental worhsip here spoken of ideal offerings are made which correspond to the material articles of external worship.

158. The great Tantrik commentator and author of the commentary on the Saradatilaka.

159. Dabna.

160. Ksrma.

161. The celibate student.

162. That is, belong to the third, or Vanaprastha Āśrama.

163. The Vanaprastha Āśrama. There were four Āśramas in other ages, but in the Kalī Yuga there are only two-viz., the second Garhasthya (that of a householder) and the last Bhiksuka or Avadhuta. See "Mahanirvana Tantra," chap. Viii, 8. Neither the conditions of life nor the character, capacity, and powers of the people of this age allow of the first and third.

164. That is, ascetics: Sannyasis.

165. Karma.

166. Author's parenthesis.

167. One of the Hells.

168. *Vide ante.*

169. Those who have controlled their passions: ascetics.

170. The fourht, ascetic Āśrama.

171. Laukika. Literally temporal.

172. Ksira; that is, milk thickened by boilin.

173. A sweetmeat.

174. A sour fruit.

175. Asaktisakti. Literally, "attachemtn-Sakti".

176. Parabhakti.

177. The heavenly cow which is the mother of all cows, and which came out of the sea when it was churned. Here used metaphorically for the Devi.

178. A sour fruit.

179. Gaunibhakti. Literally, secondary, as opposed to Mukhya or principal.

180. The word etymoligically means "Lord of healers" epithet of Sive, as the physician of all human ills.

181. House of worship.

182. Ṣtotras.

183. There is here a play on the word Tārā, which means the pupil of the eye, and is also a name of the Devi as Saviour.

184. That is. despire the possession of pupils (Tārā) in the eyes.

185. Udayacala from which the sun is said to rise.

186. The month is divided into two halves according to the waxing and waning of the moon.

187. Pravrtti. 188. Nivrtti

189. Garhasthya

190. Sannyasa.

191. Vibhutis.

192. Diagrams (see Introduction to Tantra śāstra)

193. The Dharma of the household life.

194. Worship, in the sense that the performance of duty to fellowmen is such. The shrine of such worship is contrastred with that in which the Devata is worshipped.

195. A member of the Natore Raj family—a great Sadhaka.

196. Ascetic. 197. Ecstasy.

198. Manomayi. 199. Kampu-Kantha

200. Scarlet hibiscus used in Tantrik DeviPūjā.

201. Vide post, p. 1047.

202. Great man.

203. Spirit, power, spiritual force, and lustre.

204. Smasana-sadhana.

205. The Sadhana done by Tantriks in the great cremation-grounds.

206. "I hope same day to be able, by the grace of the All-good Mother, to present Sadhakas and Sadhikas with a biography of Maharaja Rana Krsna, in which his history both previous to and following this incident will be related" (Author's note).

207. Tantrik ascetics who frequent and do Sādhana on the burning ground.

208. Nirānanda giri-a pun. The name Pūrnānanda giri etymologically means "mountain of perfect joy".

209. From the day that the Rājā withdrew his mind from worldly things and settled it on the Devī from that day the Devi began to dance with joy in his mind, And this dancing prevented him from garlanding Her whilst She had the crown on.

210. Āsana 211. Svāgata 212. Pādhya

213. Arghya 214. Ācamaniya 215. Madhuparka

216. Acamaniya is always given twice in worship

217. The heaven of Viṣṇu (see ante), the abode of Siva and the city sacred to Krsna.

218. That is, we shall never reach Kailāsa, etc.

219. Sannyāsa

220. Yajña. See as to the extensive meaning of this term A. avalon's Introduction to "Mahanirvana Tantra".

221. That is, mental worship.

222. Monistic experience in Yoga ecstasy.

223. Viveka; between the "real" and "unreal".

224. Literally, "made jada," which means inert, senseless. As true understanding is free of such attachments, anything which produces them tends to make the mind to that extent jada.

225. Yajña; see note *ante*. 226. Yajña; see not ante.

227. Adhikāra; that is, losing their competency.

228. That is, those who achieve Yoga by means of selfless, unselfish action, by which they become partakers of the universal activity of the Brahmān for the good of the world.

229. Though they do actions, they are not attached to them.

230. Vibhutis.

231. When the Sādhaka is in a position to give up outer worship, he will give up all other external activities. Before then it is useless to give up one and the most important form of such activities-namely, outer worship.

232. Ist Ullāsa, discourse on knowledge. A celebrated Tāntrik work by Pūrṇānanda Giri.

233. All precepts are from the supreme Guru. These precepts are the Guru Himself. The Guru is these precepts, and His precepts when carried out are Karma

234. Svaraga or naraka. 235. Punya.

236. Divya.

237. Kāmadhenu, the cow which gives that which is desired.

238. This juice looks similar to milk, but is harmful.

239. See *Introduction to Tantra Sāstra.*

240. Author's parenthesis. 241. Religion and duty.

242. Author's parenthesis. Dharma is here merit.

243. One of the chief and oldest Tāntrik Scriptures.

244. That is, a Sādhaka who does action with desire for the fruit.

245. Who acts wholly unselfishly; who does good not for the sake of reward but for the sake of good.

246. Recitation of Mantra, sacrifice hymn.

247. 2nd Ullāsa.

248. She who either instructs or is instructed by Siva, as in the case of Nigamas and Āgamas.

249. Author's parenthesis.

250. 11th Ullasa, section of Dhyāna (meditation).

251. The Devi as mistress of the three (tri) worlds (puras).

252. Tejas.

253. Author's parenthesis-that is, work done for the sake of its fruits.

254. That is, the fruit of that Karma is dedicated to the Supreme, and is not made to serve petty selfish ends.

255. Divyabhāva. 256. Perfect.

257. Author's parenthesis.

258. Literally, "with devotion in the Divaybhāva."

259. Otherwise by comparison with the context others might be disillusioned.

260. That is, the Sattva Guna (*see Introduction to Tantra śāstra)*.

261. Yajna

262. That is, it is the outcome of the rajas guna

263. See Introduction to Tantra Sāstra.

264. 25th Paṭala.

265. Gandharva Tantra, 14 th patala.

266. 7th Patala.

267. Author's parenthesis.

268. Mistress of Kula.

269. See *Introduction to Tantra Sāstra.*

270. See *post*.

271. 2nd Patala

272. Kryā.

273. Dhyāna.

274. Kārma, the God of Desire.

275. Literally, "the angas (part) of the Devī appears in him"-i.e., divinity- but not in its plenitude.

276. See, as to these powers, *Introduction to Tantra Sāstra*.

277. For fire purifies, and is itself never impure.

278. Brahaspati is the Guru of the Devas. As the earth bears every thing, it is the model of patience.

279. He has both wisdom and wealth; two things which generally do not go together.

280. Author's parenthesis.

281. Tejas.

282. King of the Devas.

283. A Gandharva.

284. The Devī; as to Tripurasundari, see A. and E. Avalon's "Hymns to the Goddess."

285. The Mantra in which he was initiated.

286. Author's parenthesis.

287. Rasa.

288. Author's parenthesis. The first three classes of suffering are those caused by the self, the outer material worldly and the world of Devas.

289. Svarga.

290. That is, the absorption of the Jīva's citta in the object of worship called Samprajñāta Samādhi.

291. Sarvadevasvarrupāmaya.

292. Author's parenthesis.

293. 10th Patala.

294. Ācārya.

295. Demoniac spirits.

296. A crore is ten millions.

297. Bali.

298. The principal Mantra of the particular Devatā worshipped.

299. He who makes the sacrifice.

300. Priest. The distinction between the Priest and the Guru is given in the text.

301. Tapas (*see Introduction to Tantra Sāstras*).

302. *Vide ante*.

303. That is, the Sisya who wishes to worship the Devatā through his Guru causes the Guru to worship himself, because the Sisya's Guru and Devatā are the same.

304. On the Guru. 305. Yajna. 306. *Vide ante.*

307. Svaraga. 308. Karanadeha; the subtle body.

309. Tattva. 310. That is the Mulādhāra.

311. As to these powers. *See Introduction to Tantra śāstra.*

312. The three highest of the upper worlds.

323. The heaven of Viṣṇu (see post).

314. The heaven of Siva. 315. Vibhutis.

316. Spiritual energy.

317. The Guru communicates the Mantra Sakti of a particular Devatā from his own body to the body of the Sisya. It is the Mantrasakti of that particular Devatā alone which can freely pass from the Guru to the Sisya along the path established between the two bodies by initiation.

318. Sāksāt Brahmān. 319. *Vide ante.*

320. The Kāli, Pūjā and Pūjā of Jagaddhātri. Author's parenthesis.

321. The promise made in the Sāstra that such and such worship will be productive of such and such fruits.

322. After the Indian fashion. 323. Sakti.

324. Smasāna. Fire purifies all things, and here all bodies are consumed. Her manifestation is great in the burning ground.

325. The Devi. 326. Death.

327. Kutila-that is, full of designs.

328. Derived from Canada, wrathful: the Devi as wrathful Destructress of Demons.

329. The emblem of Yama, the God of death.

330. That is, to show not common anger, but such anger as the Devi manifests.

331. Terms of endearment applied to the Devi.

332. Sat, Cit and Ānanda. 333. A crore is ten millions.

334. Evil spirits.

335. Perfect, fruitful, efficacious.

336. Pratinidhi. 337. Nitya.

338. Naimittika. 339. Kāmya.

340. Durgā Pūjā is the Mahāvrata in honour of the Devī, as Durgā, so

greatly celebrated din Bengal; Syāma Pūjā is Kāli Pujā when there are illuminations in honour of Devi, called the Dewāli. Jamāstami is hold on Krsna's birthday, and the Sivarātri in honour of Siva.

341. That is, the rites of those names to procure peace and auspiciousness. Thus, special worship done with the object of procuring he recovery of a sick child would be Kāmya. Neglelct to perform such worship would not in itself be a sin, but if devoutly performed it may lead to the result desired.

342. That is, becomes accomplished.

343. Author's interpretation; for it is only by constant practice that success in this or any other matter is attained.

344. Syāmā pujā is the Kālī Pūjā, and in the Jagaddhātri Pūjā worship is done of the four handed Jagaddātri thrice on one day; whereas the Durgā Pūjā is held for three consecutive days.

345. A great festival. Thus in Bengal the Durgā Pujā is a Mahāpujā.

346. Kāmya.

347. Author's parenthesis.

348. Angahina. That is, worship in which all the ordinary articles of worship are not used.

349. Sacrifice *(see Introduction to Tantra śāstra).*

350. As to this Tantrik rite, (*see Introduction to Tantra Sāstra).*

351. Sacrifice (*See Introduction to Tantra Sāstra).*

352. Yajna considered as a person.

353. A successful result.

354. Author's parenthesis.

355. Here powers. The powers of the Devatā become, by worship of the Devatā, Vibhutis of the Sadhaka. For when worship is Diddha the worshipper and the Devata are one.

356. *Vide ante.*

357. See *post.*

358. Vasikarana.

359. One of the twenty-seven " lunar mansions".

CHAPTER - 14

CEREMONIAL WORSHIP

CHAPTER - 14

1. Ceremonial Worship[1]

In the Gandharva Tantra it is said: "A man should worship a Devatā by becoming a Devatā himself.[2] One should not worship a Devatā without himself becoming a Devatā. If a person worship a Devatā without himself becoming a Devatā, he will not reap the fruits of that worship."

The Vaśiṣṭha Rāmāyaṇa says: "If a man worships Viṣṇu without himself becoming Viṣṇu, he will not reap the fruits of that worship. If he worships Viṣṇu by himself becoming Viṣṇu, a Sādhaka will become Mahāviṣṇu."

The Bhārata says: "Man should not take the name of Viṣṇu without himself becoming Viṣṇu, nor worship Viṣṇu without becoming Viṣṇu, nor remember Viṣṇu without becoming Viṣṇu. One cannot attain Viṣṇu without becoming Viṣṇu."

The Bhaviṣya says[3]: "A man should not remember Rudra without himself becoming Rudra, nor worship Rudra without becoming Rudra, nor take the name of Rudra without becoming Rudra, nor will he attain Rudra without becoming Rudra."

The Āgñeya says: "By worshipping Rudra a Sādhaka becomes himself Rudra. By worshipping Viṣṇu he becomes Viṣṇu. By worshipping Sūrya he becomes Sūrya. By worshipping Śakti he becomes Śakti, and by worshipping Gaṇeśa he becomes Gaṇeśa."

The Bhaviṣya says: "A man should not take the name of a Devī without himself becoming a Devī, nor worship a Devī without becoming

A Devī.[4] One should worship a Devatā by becoming the self of that Devatā—(that is, the Devatā[5] Herself)—by means of Mantra-Nyāsa."[6]

The Gandharva Tantra says: "It is by becoming a Devatā that a person should worship a Devatā. A person should not worship a Devatā while he himself is a non-Devatā. O spouse of Śiva if Japa is performed without Mantra-Nyāsa, it is Āsurik (non-Daiva)[7] and ineffectual. A man should worship a Devatā by becoming the self of that Devatā by means of Nyāsa.[8] By Prāṇāyāma,[9] Dhyāna, and Nyāsa, a Sāḍhaka's body becomes a Deva's body."

The Gandharva Tantra says: "Bhūtaśuddhi,[10] Ṛṣyādinyāsa,[11] Pīṭha Śaktinasa, Karanyāsa, Aṅganyāsa, Mātṛkanyāsa, and Vidyānyāsa,"[12] O Maheśvarī! By means of these Nyāsas a Sādhaka becomes himself full of Devatā."

2. Bhava[13]

If I wish to acquire the burning and lighting Śakti[14] of fire, I must be fire myself;[15] or if I would possess the coolness and the Śakti of sweetness possessed by water, I must be full of water myself; or if I want to acquire the speed and the Śakti of touch possessed by air, I must be full of air myself; or if I wish to have the hardness and the Śakti of smell possessed by earth, I must be full of earth myself; so if I wish to acquire, even in the least degree, the eternal Śakti (the eight forms of Siddhi and so forth), of Bhagavān or Bhagavatī. I must be full of Him or Her. I must completely sink my individual existence in the existence of Him or Her whose Śakti is to be communicated to me, otherwise it will never be so communicated. One person becomes full of another to the extent to which he loses himself in the Bhāva [16] of that other person and the Śakti of the latter is communicated to him to the extent to which he becomes full of such other. This is the natural law in the domain of Śakti.[17] The nature of Bhāva,[18] by means of which men acquire the power of becoming full of another person in the Samsāra and in Sādhana can only be sensed by men of Bhāva.[19] Others cannot describe not understand it. Nay, even Bhagavān, the consort of Bhāvani and creator of all things, has, in trying to find out the nature of the play of Bhāva, Himself become overpowered which his own Bhāva, and has said: "The true form of Bhāva cannot be explained by words." We have not the power to explain what it is. What we can do is to quote what the Lord of Śakti has Himself said on the subject.

In the Kaulāvali Tantra,[20] it is said: "Bhāva is quality[21] of the mind. How can it then be expressed in words? It can therefore never be spoken. Words can only point out the direction in which it lies. Just as the sweetness of molasses can be realized only by the tongue, and can never be explained and realized only even thousands of words, so Bhāva and that which constitutes it[22] can be realized only by the mind, and can never be explained by word (1). One single Mahābhāva[23] appears in different forms (devotion, love, affection, and so forth)[24] to express different conditions.[25] Again,. When Bhāva deepens, all those differences in it are ultimately lost in the single great Bhāva (2).[26] It is this Bhāva which is the Lord,[27] in whom all bliss is confined and consecrated. It is this Bhāva which takes the Form of Prakṛti, and it is this Bhāva which is Ātmā, the Essence,[28] the Supreme and Great (3). As Bhāva, this Ātmā is a thing to be heard of,[29] to be thought of, to be constantly mediated on, and to be realized by Vira Sādhakas by means of various forms of Sādhana prescribed in the Tantra Śāstra (4). It is this Ātmā whose substance is Bhāva which must be heard in the word of Sruti; it is this Bhāva which must be the subject of thought.[30] It is this Ātmā whose substance is Bhāva which must be meditated on according to the instructions of the Guru (5). When in this way hearing,[31] thinking, meditation,[32] Sādhana, and so forth, have been performed, then that Ātmā which is Bhāva, and which is detached from all things, is surely realized. When adorned by the multitude of Bhāvas, Bhāgavan Parameśvara begins to manifest the power of His own play in that body of the Sādhaka matured by Sādhana, then all the Bhāvas of the Sādhaka disappear in the body of Bhagavān leaving merely a feeling of the presence of Bhagavān, whose substance is one undivided Bhāva and of massive consciousness and bliss (6)

"A cow eats various kinds of grass, but extracts from them only one essential thing,[33] which assumes various forms by connection[34] with the Upādhis[35] of milk and so forth. In the same way, in whatever of its constituents[36] Bhāva may be cultivated, in the end all Bhāvas are converted into a single great Bhāva in the form of the Supreme Devatā, whose substances is massive consciousness and bliss (7). It is the essence which is produced in the body of a cow from grass which ultimately appears as the chief essence,[37] milk, and from that milk is evolved that which is but a changed form of it, the essence of curd; from curd comes ghee, and even from ghee some other essence unnamed. But however numerous the varieties may be, such as milk, curd, ghee, and so forth, due to difference of conditions under which they are formed, the substance of them all is ultimately the essence derived originally from grass; all which subsequently appears, being merely the one thing in different forms. Similarly, in whatever Bhāva His Sādhana is performed, He is the cause and effect of all Bhāvas and the root thereof as Bhāva, and in the end nothing remains but the substance of perfect bliss and massive consciousness in the form of one single great Bhāva.[38] Viewed rightly, there is no cause or effect which is different from Him (8-9). As in the field of Sādhana His play[39] as Bhāva is thus diversified, so also in the domain of creation is it so. He is the only one Paramātmā who has been born, is being born, and will be born in different matrices, according to the different bodies to be assumed. After having performed the work of creation or manifested Himself as Jīva, He, though in reality undifferentiated, is, through the effect of sinful and meritorious works, sometimes born, sometimes dead, sometimes bound sometimes liberated, sometimes happy, sometimes male, sometimes female, sometimes neuter, and sometime beyond the Upādhis of sex and bodies though present in an infinite number of bodies (11). In this way the eternal Paramātmā, who is the essence[40] and the great Bhāva[41] plays the play of His own diversity in the meditations, consisting of different Bhāvas of Sādhakas, despite that He is Himself one and without a second. In reality the play also of Her who is full of play is the Śakti, which is Herself, and diversity in that play does not affect Her inherent unity (12). The Sādaka in whom appears the Divyabhāva or Virabhāva sees the supreme Tattva or Brāhmamayī in a single life[42] (13). He who liberated whilst yet living,[43] has become Ātmā in its true form, moves on the earth merely to work out the remaining portion of his Karma; which has begun to bear fruits[44] in his body. It is such a Mahatma, son of the Devī, who is called a Bhairava. Of the three Bhāvas spoken of above, two, the Virabhāva and the Divyabhāva, are good[45] Bhāvas, and are the essence of Kulatattva; and are superior on account of their connection with Kula, and are direct paths of liberation. For this reason the nature of[46] these two paths should not be told to all classes of Sādhakas (15). The Sādhaka who does not perform Sādhana in the Bhāva prescribed for him in the Śāstra[47] for ten days continuously, and whose worship of Iṣṭadevatā becomes in consequence thereof defective, is fallen in the domain of Sādhana (16). To such a fallen man the Guru should not give instructions in any Bhāva or worship. Such a fallen Sādhaka will only become pure in Bhāva if he receives initiation again from a Kaula Guru. For this reason a right-minded Sādhaka should perform the worship of his Iṣṭadevatā and such other acts with great care and strict adherence to his own Bhāva" (17).

In the Kaulāvalī Tantra it is said: "Just as no Vaidik Samskāra[48] can be fruitful in a twice-born who is devoid of Veda;[49] or as devotion cannot develop without devotion to Viṣṇu; or as liberation without a knowledge of Śakti is ridiculous; or as competence in the Tantra Śāstra is by no means possible without a Guru; or as a woman without husband has no right to perform any religious rite; or a Virasādhaka of the Devī or of Myself is not competent to perform his own Sādhana without Kulatattva;[50] so a Sādhaka devoid of Bhāva has no competency for any form of Sādhana or Siddhi. Hence a Sādhaka should always adhere to a Bhāva.[51] Competence in the Kula Śāstra can in no way be acquired in the absence of Bhāva. Hence only a Sādhaka pure in Bhāva becomes a true Kaulika."

In the Kaulavalr Tantra it is said: "I shall explain the true form of Bhāva as it has been told in Tantra. Bhāva is of three kinds-namely, Divya, Vira, and Pasu. According to these Bhāvas, Gurus also are of three kinds-namely, Divya-Guru, Vira-Guru, and Paśu-Guru. Mantra Devatā also (Devatā presiding over Mantra, Mantra Śakti)[52] is of three kinds namely, Divya-mantra, Vira-mantra and Paśu mantra, that is to say, a Mantra issuing from the mouth of a Divya-Guru is a Divya mantra,, a Mantra issuing from the mouth of a Vira-Guru is Vira-mantra, and a Mantra issuing from the mouth of a Paśu-Guru is a Paśu-mantra (1). Of the said three forms of Bhāva, the first—that is, the Divya-bhāva—is the source of great good, and grants all forms of Siddhi. The second-that is, the Vira-bhāva—is middling; and the third—that is the Paśubhāva—is spoken ill of throughout the world (2) Notwithstanding the repeated performance of Japa, Homa, and Tapaśyā, in the form of numerous physical austerities, Tāntrik Mantras will never be fruitful without Bhāva (3). A Sādhaka may perform thousands of Vira-sādhanas,[53] discuss the extremely subtle nature of Kula and Akula,[54] or perform Pūjā, and so forth, in Pīṭhas;[55] or feed Brāhmaṇas, make gifts out of love to his own or other families, or have control over his senses, or perform the rites of Kulācāra;[56] but if, despite of adherence to Kulatattva,[57] his Ātmā is not pure in Bhāva, all these acts will prove useless (4-5).

It is by virtue of Bhāva that a renunciating (Niskama) Sādhaka attains liberation. It is by virtue of Bhāva that a non-renunciating (Sakāma)[58] Sādhaka's family and Gotra,[59] prosper. It is by virtue of Bhāva that the bodies of both forms of Sādhakas are purified (6). What is the use of an elaborate performance of Nyāsas, or purification of elements,[60] or of worship, if there be no Bhāva in the heart of the Sādhaka? (7). Who is there who does not worship Vidya (Devatā as Mantra),[61] and make Japa of Her? It is only through want of Bhāva that performance is ever fruitless (8) I shall speak, first of all, of the Divyabhāva according to Tantra. A Sādhaka of the Divyabhāva should meditate on the form,[62] thinking the whole world to be filled with a mass of the light[63] of that worshipped Devatā and of the colour of that Devatā. Establishing life in all limbs of the form of that Devatā by means of their respective Mantras,[64] let him see his whole Ātmā and the entire visible world to be constituted of Her. Thus should the Iṣṭadevatā be worshipped by him (9-10). And so forth.

In the Rudrayāmala (6th Paṭala) it is said: "O SadāŚiva! Hear again attentively of the Paśubhāva. Even a Pasu[65] can, by acquiring powers similar to those of Nārāyaṇa[66] by means of Sādhana in his own Bhāva, attain such Siddhi[67] as to be able, by the grace of Mahāvidyā,[68] to go to the City of Vaikuṇṭha[69] as an embodiment of great Dharma,[70] with a four-armed body, bearing a conchshell, a discus, a club, and a lotus in his hands,[71] and riding on Garuḍa[72] (1-2). The great Bhāva of Paśubhāva grants Siddhi in all Bhāvas; for it is after first attaining Siddhi in the grants Siddhi in all Bhāvas; for it is after first attaining Siddhi in the Paśubhāva that a Sādhaka should certainly adopt the great and superior Bhāva of Virabhāva, and subsequently the very beautiful Divyabhāva, productive of great fruits (3). Even whilst in the Paśubhāva a Mantri can reach Siddhavidyā[73] (4). If by good fortune a Sādhaka is born in a Kaula family, and receives initiation in the great Mantra of the great Kaulika Devatā worshipped in Kulācāra by previous successive generations, he will surely attain Siddhi without having recourse to Paśubhāva by traveiling along the path of Kulācāra only (5). But if a Sādhaka of the Paśubhāva can fortunately gain the favor (consciousness)[74] of Vidyā (Mantraskti), then only will he become competent for the Virabhāva. Subsequently, by the grace of the Virabhāva, he will attain Divyabhāva (6). The best of men who take refuge in the Divyabhāva, and the Virabhāva become undoubtedly masters of desire-gratifying trees and creepers (7). Sādhaka should live in some great Piṭha[75] as an Āśrami (adhering to any of the four Āśramas—namely, Brahmācārya, and so forth), devoted to meditation, well-versed in Mantras and Tantras, and possessed of self-control. Such a Sādhaka will command the world of Jīvas by virtue of his own power (8). If, fortunately, a Sādhaka succeeds in attaining Bhāva, Mahabhāva, and so forth, it is not necessary for him to acquire any other fruits; for the moment a man attains to Bhāva he knows My Tattva[76] (9). He who has attained Siddhi in Bhāva very soon attains Siddhi in speech. Sarasvatī constantly dwells within him, and Lakshmi lives constantly in his house as his house as his Mother, forsaking even Nārāyaṇa[77] in Vaikuṇṭha. My perfect grace undoubtedly falls upon him, and then the Sādhaka surely attains great Siddhi. O Sadāsiva! true, true is this, and indeed true (11)."

In our worldly experience we constantly see that the more a man becomes full of Bhāva for wife and children, the more he loses himself and becomes full of them. The Śakti of love of the loved one, in respect of whom such depth of Bhāva exists, is communicated in an equal measure to the body, senses, and mind of the lover. When a lover becomes restless and mad with such an intense love, then only, like one who is overpowered by wine, does he lose sight of the Samsāra, despite his living in it, and become free from all bonds of worldly things, despite that he is constantly immersed in them. He loves the Samsāra because it is necessary for his Sādhana of love for his beloved one. Otherwise, why is it that the Samsāra which a lover looks at with great endearment to-day pierces, as it were, his eyes like a poisoned arrow tomorrow if he loses his beloved one? Why is it that one who loves a husband or wife, or a son or a daughter, for whom his or her love has reached its full intensity, immediately renounces the Samsāra and becomes a Sannyāsī, or attempts to end the pain of separation from the loved one by suicide? The things of the Samsāra appear full of love to a lover because they are connected with the object of his love. The dresses and ornaments and even playthings of a husband or a wife or a son or a daughter who are absent become dear to us because of their connection with the objects of our love; otherwise, why is it that parents keep with great care things belonging to their children who live far away from them? Such articles are materials for the perfection[78] of Bhāva in the domain of love. The sight of even a piece of cloth worn by a deceased son fills his parents with intense grief. The sight of a pair of shoes worn by her deceased husband moves a woman to tears. All these are but different forms of perfection[79] of Bhāva. Now, let Sādhakas consider what sort of a consummation[80] of Bhāva there is if this love be centred not in wife and children, who are but, as it were, persons seen in a dream in this transient Samsāra, but in the beauteous feet of the Mother of the world, who is the center of all love in the Brahmānda, full of love, full of Brahman, and full of bliss? How intense will be the climax of the consummation of Bhāva of him who has offered at the feet of the Mother all devotion, all love, and all affection for parents, wife, and children! Worldly Jīva! If the sight of a toy which belonged to a son or a daughter of yours can overpower you with Bhāva and make you sometimes laugh and sometimes weep, just think that is it that a Sādhaka cannot do in the intoxication of Bhāva whose son's or daughter's[81] plaything is this entire Universe? In the sphere of his Bhāva there is no such thing as Abhāva (want of Bhāva).[82] The sight of everything in this world moves him to overflowing Bhāva. In whatever direction he turns his eyes, on water, land, or space, he sees the robes (Ambara) of Her who is robed with space (Digammbarī).

In play the Mad Girl[83] has gone away, no one knows where, leaving Her garments behind. This is the reason why to-day the sky is full of the Mother's robes and the Universe is full of the Mother's ornaments. Say, now, how can a Sādhaka remain unmoved on seeing this? With what heart can a devotee who sees the Brahmaāṇḍa[84] form of the Brahmamayī remain unmoved? Unceasing tears of love flow from his eyes in the plenitude of his tender feeling. It is only when perfection of such perfect Bhāva takes place that one begins to directly realize the truth of the words of Śiva: "The Tattva of Śiva and Śakti is the cause of Tattvajñāña.[85] O Devī! Niravāna can never be attained without knowledge of Śakti." Then only does the Sādhaka see with a Divine vision: "She Exists as Tejas[86] in vehicles, stones, and minerals. On Mistress of Devās after this what need be said about Her presence in living being? Nothing exists where Mahāmāyā does not exist." Then only does the wave of Śiva's song, "Thou Kālī art alone the Dispenser of good Spouse of Girisa[87] and art all things," penetrate with its flow through the innermost recesses of his heart. Worship of the Devī's playful[88] eternal forms is nothing but Sādhana for this great Siddhi. When by virtue of Siddhi in Sādhana, by means of the Śakti (all full of consciousness), of Mahāmantra, the Sādhaka sees the Tattvas of the play of the Creation, Preservation, and Destruction of endless millions or universes shining in Her Fair body from Her feet to Her head, then only do the great portals, which are the loss of oneself in Mahābhāvā for Her, open before that fortunate Sādhaka. This is why to the Sādhaka nothing is at that time so effective in awakening great love, drawing out the feeling of attachment, soothing the eyes, filling the heart with bliss, and pouring nectar into the inmost recesses of the heart, as the evidence of that vast play manifested as movements of every limb of the Mother in the refulgence of Her World-enchanting beauty. It is only when the Sādhaka's eyes are painted with the collyrium of this attachment that the refulgence of the beauty, resembling a mass of crushed black collyrium, of the Fair Spouse of Mahākāla shines in every bank of clouds. The light of Her who charms the Blue-throated Deva[89] beams through the blue throat of the peacock, and the endless waves of the beauty of Śyāmā flow in the deeply blue petals of fresh and full-blown blue lotuses, and in the soft and bright blue beauty of Aparājitā[90] flowers. Then it is that the Sādhaka loses himself at sight of the mystery of the secret play of Mahāprakṛti, the Genitrix of the Universe, in even the Prakṛti[91] of the Universe.

Nothing is to me such an object of endearment, pride, affection, and displeasure,[92] as the garments, ornaments, pastes for the body, and other things made glorious by the glory of the One at Whose feet I have resigned myself. At the sight and touch of these signs I remember Him and am filled with continuous ecstasy. Their absence from the body of a man makes him appear to my eyes as the image of a Piśāca,[93] and the Samsāra as nothing but hell in another form. Such signs of the region of Kaivalya,[94] rare even amongst Devas, form the only certain means whereby I may be drawn out of the sea of Samsāra and then plunged into the sea of Her existence of consciousness and bliss. For this reason in the Śāstra and Guru of the world has Himself commanded that for the attainment of the state of self-loss in this Mahābhāva such signs and marks should be worn on the body not merely during worship. Nit at all times. And it is according to His command that five different kinds of dress, forehead marks,[96] and so forth, have been ordained for the five classes of worshippers-namely, Śaiva, Vaiṣṇava, Saura, Śākta, and Gāṇapatya. There are—three lines on the forehead,[96] trident, ashes, matted hair. Rudrāksa[97] beads, tiger skin, Damaru,[98] human skull, and so forth, for Śaivas; a high line on the forehead,[99] yellow or white dress, marks of conch-shell, discus, club and lotus, rosary of Tulaśī,[100] dots of sandal paste on the face,[101] and so forth, for Vaiṣṇavas; red circular forehead mark, red dress, rosary of lotus seeds, and so forth, for Sauras;[102] yellow or red dress, three red lines on the forehead, Sarpasūtra,[103] Yogadaṇḍa,[104] and so forth, for Gāṇapatyas;[105] and crescent moon-shaped forehead mark, with vermilion Kuṅkuma,[106] red sandal and the rest yantra-shaped forehead mark, dishevelled hair, red dress, trident, and so forth, for Śāktas. All these are nothing but instances of ordinances passed in conformity with the great saying, "A Deva alone should worship a Deva."[107] Whether visibly, or in work, or in body, or in Śakti—in short, in every way a Sādhaka must be full of the power and manifestations[108] of the Devatā he worships. It is no wonder that such men as disparage worship and so forth of Devatā should regard forehead marks, three-line marks,[109] ashes, red dress, Tulasī, rosaries of Rudrāksa beads, and so forth, as visible marks of hypocrisy. But how regrettable is it that such as daily perform worship and so forth yet often think that the wearing of forehead marks, three line marks, and the like, is only another form of accepting flowers, sandal paste, and other things offered to the Devatā[110]; so that it is enough to wear them as little as possible, and wholly unnecessary to make oneself ridiculous in the eyes of the educated community by decking oneself out as a master-stories, with the body smeared all over with ashes or sandal paste. Some people, again, think that religion or worship of Īśvara are masters of the spirit,[111] and therefore there is no necessity for external marks. Some believe that forehead marks and the like are a form of advertisement, in order to tell people that "I have become religious." According to another view, the wearing of forehead marks, rosaries, and so forth, is but illustration of one's shamelessness and stupidity. Seeing different persons hold such different views, many people become, despite their faith, ashamed to wear such marks in the view of educated men. We may praise such people as become so ashamed on the score of their modesty, but we are astonished at the sight of the shamelessness of their sense of shame. Or perhaps the sense of shame within them is so greatly ashamed that no such shame is expressed without. Strange, indeed, are the religious faith and devotion to Devatā of these who even in the matter of the worship of Iṣṭadevatā become afraid or anxious because of what other people may think or say about them. Why should such shameless men, who have neither the strength to bear personally what others say nor to remedy it, talk of Siddhi and Sādhana? Or perhaps it is that Siddhi and Sādhana are not their object, and therefore they do not perform. Sadhyā prayers and worship. We do not know how to make them understand, but we ourselves are anxious to discover how we can understand them. Why should they show such weakness? Whom are they so much afraid of? We shall try first of all to understand who the people are who frighten them, and why they do so.

There are many kinds of wild, ferocious animals which frown, grunt, roar, and make all manner of frightful appearances at the sight of meek men. Men are not among the creatures on whom they can satisfy their ferocious instincts. Men do not in any way resemble the beasts with which they are in constant feud concerning home and food; and yet if they ever accidentally meet a man on their path, they put on a frightful aspect. The buffalo's reddened eyes, and terrible glances, are aimed at us, so that he may strike with the points of his levelled horns, and his bellowing makes the heart tremble. The bull's curved neck, the horse's kicking, the snake's loud hissing with expanded hood, the dog's howling and lashing of the tail, the monkey's grinning and jumping—what do all these things mean? Do these animals really want to satisfy their ferocious instinct on men wherever they meet them? If so, they must have some interest in doing so. But what is this interest? Whether we see it in a gross visible form or not, Nature's inscrutable law is that there must be some interest which underlies and prompts action. We cannot, of course, say that this law explains their action as a means of satisfying their ferocious instinct, but this much we can say—that it is an effort at self-defence under the garb of ferocity. Ferocity is desire to kill. Among beasts, birds, insects, flies, and other lower animals, and even among men of their nature, gratification of this instinct to kill mostly exists where the killed is to be the food of the killer, or where it is possible that which is to be killed would, if alive, have affected any interest of the killer. Where there is no interference with such interest, but there is the possibility of personal safety being in jeopardy, there also we may see the gratification is such instinct. The sight of man inspires birds, beasts, and other lower animals with fear for their safety. Even if man does not show any intention of doing harm to them, his very presence fills their minds with great fear. They therefore try to get rid of that fear by frightening him in their turn. This is why they leap and jump, grunt and roar, frown and fury at his sight. This vast Universe-Kingdom is ever governed by the infallible rule of Dharma.[112] Under this rule each one is ever engaged in the performance of individual duty. Even the heart of the most ferocious ruffian, who fears neither the punishment of the King nor the community in which he lives, nor indeed anybody in the world, yet in the end trembles with fear of Dharma. Such is the incomparably great and universe-subduing power of Dharma that before it this entire universe, composed of Suras and Asuras,[113] of moving and unmoving things, ever bows its head. It is matter for no wonder that the rule by which even the world of unconscious things[114] is ever imperceptibly governed should also to-day govern the educated community. If one man is afraid of another, the sight of any sign of the latter naturally rouses terror in his mind. He who is a constant server of Dharma is pleased by the thought thereof, and is never frightened. But he who is certain in his mind, whether he admits it to others or not, that he is a sinner against Dharma, becomes naturally afraid at the sight of marks of Dharma in another. The cause of this fear is the thought, "What will be my fate?" Again, such people thing: "One of my race and form, with hands and fect—a man such as I am—is about to leave me far behind, and to become a traveller on the eternal fear—dispelling path." Jealousy and malice, prompted by this thought, then overpower that fear and reveal themselves. The weak heart of the unrighteous man then loses all self-control, and, knowing he is in the wrong, and yet not having the strength to set himself right, thinks himself blessed by the service of jealousy and malice. Everyone in the Samsāra is not unrighteous, whether he is able to serve Dharma faulty or not. On the contrary, society and Samsāra are full of men who are truly sorry at their inability to duly serve Dharma. In the present state of society it is difficult to find among one hundred men even ten who duly carry cut their religious duties.[115] may not be able to observe these practices myself, but if I see anyone doing so, as the Śāstra enjoins, I respect and honour him, while if I find anyone who is, like myself, devoid of such practices, I hate him with all my heart, as I hate nobody else. In this way practising men[116] who wear the sacred crown lock,[117] and thread.[118] forehead marks,[119] carry rosaries, and so forth rightly occupy a high position in society. The arrogant class, devoid of such practices, should fall low, and are, as a matter of fact, doing so. The true man of practice never, even in his dreams, thinks that his honour and glory should be widespread in Society; but the universe-enchanting great Śakti of Dharma, appears of itself in the body of a religious man, and, overpowers by its force even beasts and birds, not to speak of men and women. Men and women bow at his feet of their own accord, and show him honour and respect. At the sight of this honour and respect the eyes of self-willed men, devoid of good practice are pierced as if by an arrow. But while, on the one hand, Nature's rules cannot be thwarted, on the other men of beastly nature cannot bear the sight. It is then that, finding no other available means, the community of self-willed men, proud of their education, begins to vituperate, rail at, and ridicule the religious man's forehead marks, rosaries, dress, and so forth. The object of this railing and vituperation is not really to blame Dharma or the marks of Dharma, nor to establish their uselessness; what is really unbearable to these people is that another person like themselves should be honoured in the Samsāra as a religious man. They therefore endeavour to destroy the honour which he receives, and to prove his worthlessness by speaking ill of Dharma or marks of Dharma. If for fear of banter and ridicule a religious man gives up wearing marks of Dharma, or, though he does not abandon them, people consider him worthless, then in either case the purpose of the railers is served; for theirs is the victory if "all brothers" become "equal". They are saved from all fear if no one by any sign or acts reminds them Dharma in any way.

Now, I ask you, O Sādhaka! Do you wish to abandon that at which you aim in Sādhana out of fear of these great heroes? Do you really count as men the cowards who lick the feet of beastly propensities and manifest their meanness at every step? If a beast were to threaten you, would you, out of fear, give up the wearing of dresses that bent a man? The difference between a man and a beast is the same as that between a Sādhaka and a man who is devoted to the Samsāra. It is out of consideration for your human state that the Śāstra has given you the privilege of ascending to the high step of Devahood. If to-day you spurn the good fortune which is within the reach of your hand, and become a beast in imitation of beasts, then why all this trouble to attain that human birth which is rare even for Devas? Why this downfall after receiving initiation in the Mantra of the supreme Devatā?

Why, being a son of the Queen of Queens, do you roam about forests in the company of beasts? True it is that you are afraid of beasts; but consider what we have said, and say whether it is really you who are afraid of beasts, or the beasts who are afraid of you? Everyone knows that Akrūra was afraid of Kamsa;[120] but think just for once whether it was really Akrūra who was afraid of Karma, or Kama was afraid of Akrūra. It is true that the wearing of forehead marks, rosaries, religious dresses, and so forth, by Akrūra was insufferable to Kamsa, but what answer would you give to the question, Why were they insufferable to him? Had not the daughter[121] of the King mountains,[122] the sister of Achyuta,[123] declared (as daughter of Nanda,[124] dashed to the ground by the hand of Kamsa) that the son of Devakī[125] who was black as a cloud, had descended in the house of Nanda in Gokula as death in order to hurl on the head of Kamsa the fatal thunderbolt? Had not Bhagavān, appearing as a herds-boy,[126] holding the rod of death, been constantly before the eyes of Kamsa, would the latter have fainted out of fear of Kāla (death) at the mere mention of Kāla (blackness)? In that case would the terrible order of Kamsa[127] for the oppression of Devas and Brāhmaṇas and the killing of infants been proclaimed in Mathurā? Would he have suddenly, looking like a madman, left his throne and rushed out, crying: "Kill! Kill"? Hence I say, think for once whether the frightful appearance which Kamsa used to display to Bhagavān and the devotees of Bhagavān was intended really to frighten Bhagavān, or to save himself from fear of Bhagavān. The Asura[128] knew and yet knew not the Bhagavān,[129] so that in terror befitting an Asura he tried to save himself from his hand. Kamsa was an enemy of Bhagavān. Consequently, devotees to Bhagavān also became object of his enmity, for a devotee's body. Senses, mind, and heart are marked and ornamented with signs of devotion to Bhagavān, The sight of these marks used to make the Asura's heart tremble with fear. But did the sight of this fear of Kamsa frighten Akrūra, the crest-gem of devotees? In order to remove all causes for fear, either from men, Kamsa, or existence itself, Akrūra brought Bhagavān, who is the fear of fear itself, from Brindāvan to the residence of Kamsa, and thus provided the means of freeing Kamsa from all fears in this and the next world.[130] Had Akrūra been really afraid of Kamsa, and had there been any malice against Kamsa at the root of this fear on the part of Akrūra, would he have brought the Friend of the World[131] from Brindāvan to Mathurā, and thus performed an act of eternal friendship to Kamsa, both here and hereafter?[132]

Kamsa may have entertained malicious feelings against forehead marks and rosaries and the name of Kṛṣṇa, but it was because there was at Mathurā a person[133] who had incurred his displeasure by wearing those marks and rosaries, and taking the name of Kṛṣṇa, that, notwithstanding that he was Asura, he attained a state rare even to Devas. Hence I say, O Sādhaka! If in the ordinary worldly way you look at the community of Asuras hostile to marks of Dharma, considering them to be objects of enmity, you cannot subdue this feeling of yours towards them by ceasing to wear forehead marks and rosaries. If, on the other hand, by the grace of Bhagavān, you have the power to do them mercy, then also you will be able to do so through the influence of forehead marks and rosaries, and in no other way.

Sādhakas will doubtless fully understand from all that we have said so far that forehead marks, there lines and other-signs of Dhārma which the Śāstra ordains to be worn by Sādhakas on different parts of their bodies, are the chief materials for the attainment[134] of the state in which they are merged in Mahābhāva. The wearing or non-wearing of these outer marks may not matter to the great man who has sunk in the depths of Bhāva, but the non wearing of them by people whose minds have not been matured in Sādhana, or who are about to enter upon its path, is undoubtedly the sole obstacle which prevents the opening of the door of Mahābhāva for their incoming. It is the mature state of this Bhāva which is called the state of merger in the object of worship—that is to say, self-forgetfulness at the sight of the manifestation of the Self [135] of the worshipped Devatā in one's mind, heart, body and Ātmā, and in all the things of this visible Universe. The sole cause of the attainment of Siddhin this state of absorption in Mantraśakti.[136] Materials of worship, and so forth, are all means whereby we may directly realize this Mantraśakti. Sādhakas acquainted with the principles relating to worship of course know how perfection of the state of merger in Bhāva appears in the person of a Sādhaka through the influence of Mantraśakti. Nevertheless., in order to give some knowledge to those who are eager to perform Sādhana, we are here bound to shortly indicate the lines along which the system works.

3. Entrance into the House of Worship

In the fifth Paṭala of the Annadā Kalpa it is said: "Next (after bathing and wearing of forehead marks, and so forth)[137] the Sādhaka should place Sāmānya Arghya[138] in front of the door of the house in which Iṣṭadevatā is worshipped."

In the eighth Paṭala of the Kamalā Tantra it is said: "A Sādhaka should enter the house of Yajña[139] after first worshipping the Door-devatā[140] at the door with a handful[141] of flowers."

In the fourteenth Paṭala of the Nigamakalpalatā it is said: "A Sādhaka should worship the Door-devatā with devotion first at the eastern door of the house of worship, next at its southern door, then at its western door, and lastly at its northern door, and then worship his Iṣṭadevatā inside the Yaṇtra."[142]

In the Gandharva Tantra it is said; "If the Sādhaka is unable to construct a house with four doors or perform worship at four doors, he should at one door mentally imagine there are four, and there worship the Devatā of the four doors."

In the Śivārcanacandrikā it is said: "A house of Yajña should be entered with the right foot."

In the Meru Tantra it is said: "A Devatā's house should be entered by advancing the right foot first.

In the third Paṭala of the Sammohana Tantra it is said; "Walling with great care[143] a Sādhaka should enter a house of worship with the right foot first."

In the eighth Chapter of the Gautama Tantra it is said: "Driving away spirits[144] and meditating on Viṣṇu in his heart a Sādhaka should enter into a house of Sadhana with his right foot first and with his head bowed."

In another Tantra it is said: "A Sādhaka should enter a house of worship meditating on the lotus-feet of the Devī in his heart, with his left[145] foot first and touching the door slightly with his left side; that is to say, leaning towards the right side of the door, which is the left side of the Sādhaka, instead of passing just through its middle."

In the Tripurārṇava it is said: "One should enter a house of Yajña by advancing the left foot first."

4. Removal of Obstacles

In the Śāmbhavī Tantra it is said: "Next (after entering into the house),[146] the Sādaka should remove divine[147] obstacles by means of his divine sight,[148] obstacles in the midmost spaces of the sky[149] by means of water sanctified[150] with the Astra Mantra, and terrestrial obstacles by three taps with the heel of his foot."

In the third Paṭala of the Sammohana Tantra it is said: "On entering into the house a good Sādhaka should look at the articles for worship and next dispel divine obstacles by his divine look, obstacles in the middle spaces of the sky by means of water sanctified with the Astra Mantra,[151] and terrestrial obstacles by three taps on the earth with the heel of his foot."

The eighth Paṭala of the Gandharbva Tantra deals with divine vision, and says: "A Sādhaka will become of good mind by looking with an angry look."

In the second Paṭala of the Viśvasāra Tantra it is said: "Divine look[152] is the name given to that, steady gaze in which there is no twinkling of the eye."

In the fifth Prakāśa of the Meru Tantra it is said: "Divine obstacles should be removed by looking obliquely."[153]

Taking these dicta together, we can arrive at the conclusion that "divine look" is the name for an angry, oblique look, without twinkling of the eye.

In the Kālikulāmṛta Tantra it is said: "Terrestrial obstacles should be removed by three taps with the heel of the left foot."

In Somaśambhu, quoted by Rāghava Bhaṭṭa,[154] it is said: "Terrestrial obstacles should be removed by three taps with the heel of the right foot."

The two contradictory dicta are reconciled in the following way: whether in entering the room or stamping with the heel, worshippers of Devas should extend the right foot first and tap with the heel of the right foot. Worshippers of Devīs[155] should extend the left foot first and tap with the heel of the left foot.

In the Tantrasāra it is said: "After first removing the obstacles a Sādhaka should next assume the proper sitting posture,[156] or he, may remove the obstacles on taking his seat."

5. Seat[157]

In the seventh Paṭala of the Gandharva Tantra it is sadi: "Next, the Sādhaka should take a seat neither low nor too high. He should never use a seat on the Arghya vessel[158] which is broken.

"On a seat made of the skin of black deer a Sādhaka attains liberation, and on a seat made of tiger skin a Sādhaka attains both wealth and liberation. In a rite done to attain some desire a woollen seat[159] is the best-a red woollen seat being particularly suited for the attainment of the desired object. A seat of Kuśa grass leads to attainment of Siddhi in Mantra, and in rites undertaken for the purpose of killing[160] a black woollen seat, and in the worship of Tripurasundarī a red woollen seat is the best seat. A seat for use in worship must not be more than two cubits in length, one and a half cubits in breadth, and three fingers in thickness. As regards the seat of deer skin and tiger skin which grant Siddhi, as spoken above, a Sādhaka may use them in any way he pleases, for there is no rule which limits their dimensions.

A householder, even if he be initiated, should never sit on a skin of a black deer (in the Yogīnīhṛdaya it is said that Yatīs, those belonging to the Vānaprastha Āśrama, Brahmacāris, and Bikṣus, alone are competent to sit on the skin of a black deer).[161] Earthen seats cause sorrow, and wooden seats bring ill-luck. Seats of the wood of mango, Nimba,[162] and Kadamba[163] trees in particular, bring destruction of family. Seats of the wood of Vakula, Kingśuka, and Jack-fruit trees, cause loss of all property. Seats made of bamboo, brick, wood, earth, grass, and twigs, are the cause of poverty, disease, and sorrow. Hence, Sādhaks should never use such seats. Nor should they use seats cut by weapons, worn out, broken, unclean, belonging to other persons, or unwashed. Among wooden seats, those made of Gāmbhāri wood alone are good, all others being inauspicious. In performing worship a Sādhaka should not take a seat without discrimination. Seats of wood and other materials also should be of the dimensions prescribed in the Śāstra. Wooden seats should be twenty-four fingers long, sixteen fingers broad, and four fingers high. If both earthen and cloth seats are used together[164] (from this it appears that in the absence of all other kinds of seat earthern seats also may be used),[165] and if wooden and woollen seats are used together, Sādhakas not only fail to acquire future religious merit,[166] but also lose all merits acquired in the past. Considering all this, a Sādhaka should secure as best a seat as he can for his use."

In the Hamsa-Maheśvara it is said: "If a Sādhaka sits on hair, all his religious merits[167] are destroyed. The very touch of hair instantly spoils Siddhi. A Sādhaka should, therefore, make his seat of skin denuded of hair".

In the Kālika Purāṇa it is said: "One should never use seats made of iron, or brass, or lead. In worship it is best for a Sādhaka to use a seat of stone, or gems,[168] or precious metals.[169] Worship of Devatās, even when the Sādhaka is in water, should be done when seated on seats, and not in a standing posture. In water, seats of stone, Kusa grass, wood, or metals should be used, and of no other material. In the absence of a seat of any of these kinds, one should imagine such a seat in the water itself; consecrate it as a seat, and then worship the Devatā in the water."

In the Kāmadhenu Tantra it is said: "All the Japa, worship, and so forth, become fruitless of him who spreads a seat in a Tīrtha, and performs Japa and so forth sitting on it. The statement that the hardness of earth is due to the mass of the fat of Mahiṣāsura's body[170] (and is, consequently, unclean), applies to places other than Tīrthas." (Fat of the body of Mahiṣāsura is most probably a clerical error for fat of the bodies of Madhu and Kaiṭabha, or it may have been the fat of Mahisāsure in some other Kalpa.)

In the thirty-first Paṭala of the same Tantra it is said: "A good Sādhaka should never sit on seats in Siddha, Pīṭhas, and Tīrthas.[170] If he does, he will not only reap no fruit for having visited such Tīrthas, but will suffer the consequence of desertion of Tīrthas."

"A seat is called Āsana for giving Ātmasiddhi (A) (Siddhi of the self); preventing Sarvaroga (Sa) (all diseases), and giving Navasiddhi (Na) (fresh Siddhi)."

In the Gorakṣa Samhitā it is said: "Seated postures are as many in number as Jīvas and animals. For every one of the eighty-four lakhs[171] of Jīvas a separate seated posture has been spoken of. Maheśvara alone is aware of the particulars of all these posures. Of the aforesaid eighty-four lakhs of seated postures, two are the best-namely, the Siddha seat (Siddhāsana) first and the lotus seat (Kamalāsana) next. (As these seats are not used in worship and such other rites, we desist from dwelling on their characteristic peculiarities here.)"[172]

Rāghava Bhaṭṭa says: "Japa, worship and so forth, should be performed sitting in postures, such as Padma, Svastika, Vira, and so forth,[173] otherwise they will be ineffectual."

In another Tantra quoted by Rāghava Bhaṭṭa it is said: "Place the left foot on the right and the right foot on the left, gird up the joins and heels, and fix the gaze at the tip of the nose. To sit in this way is the Padma seat, adored of all Sādhakas (1)"

In the eighth Chapter of the Gautamīya it is said: "The two feet should be placed well on the two thighs. This is the Padma seat, beloved of Yogīs."

In the second Paṭala of the Sammohana Tantra it is said: "A Yogī should sit with a straight back, crossing his feet[174] This is called Svastika seat (2)."

"A Yogī should sit with a straight back, keeping one of his feet on the ground and placing his other foot on the thigh of that foot. This is called Vīra seat." Although the Śāstrik authority does not say which foot should be on the ground, it has been the practice among successive generations of adepts[175] to keep the left foot down and place the right foot on the left thigh (3).

In the third Paṭala of the Sammohana Tantra is it said: "O Devī! a Sādhaka should sit on the prescribed seat[176] arranging his limbs in any of these forms of sitting posture. At the time of worshipping a Devatā it is not proper to place one's feet in any other way."

In the Yoginī Tantra it is said: "Placing a seat on the ground a Sādhaka should sit on it, adopting the Svastika or some other form of sitting posture, and covering his feet with his cloth."

6. Rules Relating to Direction in Worship[177]

In the Yāmala it is said: "The space between the worshipped (Devatā) and the worshipper (Sādhaka) should be on the east. The right side of the Sādhaka should be the south, the left side north, and the back west. In every case these directions should be adopted in performing worship." That is to say, although the directions are fixed according to the rising and the setting sun the direction which the Sādhaka faces in performing worship is the east. For there is no such thing as an absolute direction in the world, all directions being relative to the positions of the individual. The term "direction" itself proves this sufficiently. "That which is merely directed or pointed out is called direction." For instance, that which I call my east will be directed or pointed out as west by a person who is to the east of me. Hence it is quite plain that direction exists in respect of an individual and not absolutely. But, blinded by the vanity of philosophic wisdom, some people do not see this derivative meaning of direction, but speak of the existence of absolute directions. Essentially, however, there is no such thing as direction; but whatever direction is pointed out at any time is direction at that time. If directions are fixed according to the rising and setting of the sun, they are the same for all people, and the pointing out of a direction by one person settles it for all.

For the reasons given above, the Śāstra has said in the Bhāvacūḍāmaṇī: "O Devī! According to the desire of a Sādhaka the Devatā appears in all directions (for Her who is Omnipresent it is impossible that there should be either front or back). Still, one should perform a worship[178] and other ritual acts at night, facing the north.[179] In worshipping Śiva in particular, one should always take care to face the north, whether during day or in the night. As regards worship and so forth relating to Viṣṇu, it is best to face the east, though it is not improper to face the north. As regards Śakti, it is best to face the north, although it will not be out of order if the Sādhaka faces the east."

In the Vārāhiya it is said: "Having bathed, one should sit for worship, clad in white, having duly done Ācamana[180] and facing east."

In the Gautamīya it is said: A Sādhaka with well-controlled Ātmā should sit on the prescribed seat facing the east.

"Bathed, clad in clean, fine, and unsoiled cloth, with face, hands, and feet washed, with forehead brightened by a high white line,[181] having duly done Ācamana;[182] having performed the sacred hand-mudra;[183] facing the east, properly seated in the Baddhapadmāsana[184] or Svastika posture—thus should a Sādhaka worship with joined palms his Gurus and Gaṇeśa."

In Haribhaktivilāsa it is said: "A worshipper of Śrī Kṛṣṇa should generally sit facing the east during day and in the night a Sādhaka, with composed countenance, should perform worship and so forth, facing the north.

"Worship and so forth should be performed sitting, facing the north or east in front of the image of devatā." That is to say, if the established Devatā[185] is facing the west the sādhaka should face the east, and if the devatā is facing the south, the Sādhaka should face the north.

In the Kālikā Purāṇa it is said: "Of all the quarters the north pleases the Spouse of Śiva. A Sādhaka should, therefore, always sit facing the north in the worship of Caṇḍikā."

In the Sāktānandataranginī it is said: "Worship of Devas should be performed facing the east during the day and facing the north in the night, but worship of the Devī and worship of Śiva should always be performed facing the north."

7. Time for Worship

In the twenty-eighth Paṭala of the Gandharva Tantra it is said: "After receiving initiation from Guru in accordance with the injunctions a good Sādhaka should daily worship the Devī in the morning with undivided heart."

In the second Paṭala of the Yoginī Tantra it is said: "He who desires to reap a full crop of fruits from his rites should begin them in the morning and finish them all by noon."

In the eleventh Paṭala of the Nigamakalpalatā it is said: "The daily worship should be begun after the passing of the half of the first Prahara[186] and finished at the end of ten Daṇḍas.[187] If Japa and so forth are performed in the morning, it is not improper to perform worship at noon."

In the third Ullāsa of the Mahānirvāna Tantra it is said: "The duties of the morning[188] should be performed in the morning, Sādhyā prayers should be said at the three divisions of the day,[189] and worship of Iṣṭadevatā should be performed at noon. This is the general rule for the initiated in all Mantras."

8. Place of Worship

In the seventh Paṭala of the Gandharva Tantra it is said: "It is prohibited to worship Devatā and so forth in a place which is unclean with hair, insects, and the like, cold, very high, jungly, very windy, infested with other animals, covered with dust or mud, where beasts are near by,[190] treeless, at a distance from water, open on all sides,[191] or unpleasant to the worshipper.[192] Worship should not be performed in even a holy place if its soil is saline or infested with insects." The above is an account of places, the use of which for Yajña is prohibited. Below is given an account of places which are recommended for use in Yajña:

"O-Mahādevī! A place for the performance of Yajña by a Sādhaka should possess the following characteristics: It should be near to a tank, or well, in a garden of flowers, having a beautiful temple[193] on it, with a clean altar, furnished with articles for drinking and eating, perfumed with comphor, sandal, incense, and so forth; bright red like the rays of the morning sun, pleasant, delightful to the mind, containing all the weapons of Devatā and a well-furnished inner house.[194]

"The best places are holy grounds,[195] river-sides, caves, Tīrthas, summits of mountains, confluences of rivers, holy forests, solitary gardens, at the foot of bael-trees, valleys, places overgrown with Tulaśī plants, pasture lands, temples of Siva without a bull, at the foot of Aśvattha,[196] Āmalaki[197] trees, cowsheds, islands, temples, seashore, one's own house, the abode of Guru, places which naturally tend to generate single pointedness of mind, places free of animals and solitary. If a Sādhaka performs worship in solitude at any place, the Devī Herself accepts the leaves, flowers, fruits, and water offered by him. If the Sādhaka has sufficient reverence and devotion, if there are sufficient articles for worship, and if the worship is performed in solitude, the Mother of the world who is attached to Her devotees appears of Her own will at such a place."

9. Worship of Śiva

In the fifth Paṭala of the Tocala Tantra it is said: "A Sādhaka, be he a Śaiva, or a Vaiṣṇava, or a Sākta, or a Saura, or a Gāṇapatya,[198] should worship first Śiva and then other Devatās. If a person worships another Devatā after having first worshipped Śiva, the fruits of that worship are truly increased a crore fold.[199] If, however, he first worships another Devatā and then worships Śiva, all the fruits of that worship are devoured by Yakṣas and Rākṣasas."[200]

Śiva's words in the sixty-fourth Paṭala of the Utpatti Tantra are as follows: "How can a Sākta,[201] or a Vaiṣṇava, a Śaiva, or a Gāṇapatya, attain Siddhi if he does not worship Śiva? O Devī! If a person worships another Devatā without first worshipping Me, that worshipped Devatā does not accept his worship, but returns to Her own seat, having cursed him. O Devī ! O Maheśvari![202] whatever in the way of flowers, Naivedya[203] and so forth, from even a mountain heap of sweetmeats duly arranged, fruits and all sorts of flowers gathered as prescribed, and of all kinds of food heaped as high as Mount Sumeru, and quantities of curry and so forth as great as great seas, are offered without first worshipping Śiva will be unacceptable as excrements. In the Kali age, whoever worships another Devatā without first worshipping Śiva is guilty of a great sin."

In the first Paṭala of the Liṅgarcana Tantra it is said: "O Parameśvari! Everyone, be he a Śākta, Vaiṣṇava, or Śaiva, should first worship Śiva with bael-leaves, then pray for His permission to worship other Devatās, and afterwards worship them. Otherwise, Maheśvari ! Without worship of Śiva everything will be as unacceptable as excrements. O Parameśvari! So long as one lives on earth, one should daily worship Śivaliṅga,[204] which is Brahman with supreme devotion."

In the twelfth Paṭala of the Mātṛkābheda Tantra it is said: "The Devatās who are within this Universe, as well as those who are without it, are all gratified if only Śiva is worshipped."

In the Mahāliṅgesvara Tantra it is said: "A Sādhaka, whoever he may be, belonging to the three worlds will suffer a painful death if he worships Kālī, Tārā, and Tripurasundarī[205] without worshipping earthen Śivaliṅga."

In the Tripurā Kalpa it is said: "So long as a bad Sādhaka does not worship Śivaliṅga, neither Tripurasundarī nor Tārā nor Kāli accept his worship."

Mahāvidyām pūjayitvā
Śivapujām samācaret
Anyathakaraṇāt Devī
Na pūjāphalamāpnuyāt."[206]

In the Meru Tantra it is said. "All Brāhmaṇas, Kśattriyas, Vaiśyas, Sūdras, and Anuloma[207] half-castes, should ever worship Śivaliṅga with care and with Mantras special to its worship."

In the Yājñalkya Sāmhitā it is said. "By worshipping a single Bāṇaliṅga[208] a man reaps the fruits of worshipping ten million other Lingas. Constructing an alter (Gaurīpiṭha)[209] with copper, crystal, gold, stone, or silver, one should establish a Bāṇalinga on the Pīṭha[210] and then worship it. Even liberation, not to speak of worldly gain, comes within the grasp of him who worships Bāṇalinga daily with devotion.

In the Vīramitrodaya it is said. "A householder should not worship a Bānaliṅga which is very small, or very large, or brown. A Bānaliṅga shining and deeply dark like a black bee is the best for worship by a householder. A Bānaliṅga, whether it with Pīṭha (Gaurīpiṭha)[211] or without Pīṭha, should be worshipped even without purification or so forth by means of Mantras. Every Bānaliṅga, whether it exists in a palace or in a Pīṭha, grants Siddhi and liberation to the Sādhaka.

"O great King! None of the Bānaliṅgas existing on this earth require Prānapratiṣṭhā,[212] purification,[213] or the invocation or dismissal of Devatā.[214] (In the eternally established Brahmalinga, Bhagavān the Creator of all things is eternally present, so that both invocation and dismissal are impossible in respect of it.)"

In the first Paṭala of the Liṅgārcana Tantra it is said: "Beloved One! the country in which the Liṅga is not always worshipped is as degraded as a trenching-ground. If Brāhmaṇas, Kṣattriyas,and Vaiśyas do not worship the Linga, they will at once become Caṇḍālas.[215] And if Śūdras do not worship Śiva, they will attain the state of swine. O Mistress of Devas! The house in which Śiva is not worshipped is like a pit of excrements, and one should avoid the food and drink of that house just as one avoids excrements."

10. Order of Worship

In the seventh Chapter of the Gautamīya Tantra it is said: "Worship is of five kinds. Hear from Me the difference between them. I shall one after another speak of the differences between the five forms of worship—namely, Abhigamana, Upādāna, Yoga, Svādhyāya, and Ijyā.[216] "To go to the house of Devatā, cleanse the place where the Devatā is seated, and remove from the person of the image the pastes, flowers, garlands, and so forth attached to it. This is called Abhigamana. Upādāna is the name given to the cutting of flowers and the like and the collecting of materials such as incense, sandal, and so forth. Ijyā is the name for the worship of the Iṣṭadevatā, with offerings of materials such as Pādhya[217] and so forth, accompanied by Mantras, according to the Śāstra after Bhūtaśuddhi,[218] Prāṇayāma, Nyāsa,[219] mental worship, and so forth. Svādhvāya is the name given to the doing of Japa according to the Śāstra of the great Mantra, consisting of the name Kṛṣṇa, reading its Sukta,[220] Stotra,[221] singing the name of Hari, and studying the spiritual Śāstra, in their respective order. Yoga is the meditation of Iṣṭadevatā in one's mind. O man of good deeds! These are the five forms of worship. They grant the fruits of Sāmīpya, Sārūpya, Sādṛśya, and Sāyujya in succession:[222] Abhigamana and Upādāna grant Sāmipyā, Ijyā grants Sādṛśyā, Svādhyāya grants Sārūpya, and Yoga grants Sāyujya."

(The Gautamīya Tantra ordains worship of Viṣṇu. Consequently it speaks of Japa of the Mantra, consisting of the name of Kṛṣṇa, and singing of the name of Hari. But this is merely an indication of a Sādhaka's duty relating to his Iṣṭadevatā, be he a worshipper of Śakti or of any other Devatā. Sādhakas other than Vaiṣṇavas will understand the Japa of the names of their individual Iṣṭadevatās, and singing of their names.)

CERMONIAL WORSHIP (Contd.)

11. Purification of the "Five"[223]

In the Kulārṇava Tantra it is said: "O Devī ! so long as a Sādhaka does not carry out the five forms of purification, how can be perform worship of a Devatā? These are Purification of self (Ātmaśuddhi), of place (Stahānaśuddhi), of Mantra (Mantrasuddhi), of articles for worship (Ddravyaśuddhi), and of Devatā (Devaśuddhi). Worship without purification of the five is intended only for abhicāra.[224]

" 1. Purification of the self of the Sādhaka consists of proper bathing, purification of the elements (Bhūtaśuddhi), breath-exercises (Prāṇāyāma), and so forth, and Nyāsa of six parts of the body (Ṣaḍaṅganyāsa), and all other forms of Nyāsa.[225]

"2. Purification of place is making the house of worship as clean as the centre of a mirror by dusting, wiping, and so forth, and adorning it with auspicious ornaments, such as powders of five colours, with seat, canopy, incense, lamp, flowers, garlands, and so forth.

" 3. Purification of Mantra is the performance of Japa of the letters of the alphabet which compose the Mātṛkāmantra, once in their regular order (anuloma), and once again in the opposite order (viloma),[226] by linking the letters of the Mūlamantra with them.

" 4. Purification of articles is the sprinkling on articles of worship of water sanctified by a recital of the Mūlamantra and the weapon Mantra,[227] and then displaying the Dhenumudrā (cow-mudrā) over them.[228]

" 5. Purification of Devatā is the placing of the image of the Devatā on the Pīṭha,[229] invoking the Śakti of the Devatā into it by means of Antramantra, Prāṇamantra[230] and so forth, then bathing it (at least)[231] thrice along with recital of Mūlamantra,[232] and finally adorning it with garments, ornaments, and the like, and offering incense, light, and so forth. These five forms of purification must be performed first, and then the worship should be commenced."

12. Purification of the "Twelve"[233]

In the eighth Chapter of the Gautamīya Tantra it is said. "Next is related the method of purification of the twelve, as followed by Vaiṣṇavas. Purification of feet (2)[234] by Vaiṣṇavas is the use of the feet in such blessed acts as going to the house of Bhagavān, following Bhagavān in Yātrās[235] and festivals, and circling[236] round Bhagavān with devotion. The purification of hands (2), which is done by taking leaves, flowers, and so forth, in the hands with devotion, for the worship of Bhagavān is better than any other form of their purification. Purification of (the tongue or) speech (1) is produced by singing with devotion the name, beauty, and qualities of Bhagavān Śrī Kṛṣṇa. Purification of the ears (2) is caused by hearing recitals of Bhagavān's play and qualities; and purification of the eyes (2) is produced by the seeing of festivals in honour of His name. Purification of the head (1) is caused by placing on the head water touched by Bhagavān's foot,[237] and flowers, garlands, and so forth, offered to Bhagavān, and by bowing to Bhagavān's lotus-feet. Purification of the nostrils (2) is produced by smelling the fragrance of offerings, scents, flowers, and so forth. Leaves, flowers, and all else offered at the lotus-feet of Śrī Kṛṣṇa purify the three worlds, so that the touch of them instantly purifies a Sādhaka's body, belongings, mind, life, and all else. (He also, Śaiva, Śākta, and other worshippers should understand the above as an indication of that which should be done in respect of their individual Iṣṭadevatās.)"

In the sixth Ullāsa of the Śāktānandataraṅgiṇī it is said: "After performing purification of hands with flowers sandal paste, and such other things, one should fence the quarters[238] by clapping the hands thrice, higher and higher,[239] saying the weapon Mantra,[240] and snapping the fingers[241] ten times. Then, after having removed all obstacles and purified the flowers and so forth, make obeisance to the three Gurus[242] on the left side."

In Tantra it is said:[243] "One should make obeisance to Guru, Parama Guru, and Parapara Guru on the left side, to Gaṇeśa on the right side, and to one's Iṣṭadevatā on the head."

13. Purification of Elements[244]

In the Gandharva Tantra it is said: "It is by virtue of purification of elements Ṛṣi-Nyāsa of six parts of the body, Nyāsa of hands, Mātṛkānyāsa, and Vidyānyāsa, that a Sādhaka becomes full of the Deity, and these are the Nyāsas[245] which must be performed daily. All other Nyāsas are said to be Nyāsas for the attainment of some particular desired end."[246]

In the same Tantra it is again said: "It is by virtue of control of breath,[247] meditation,[248] and Nyāsas, that a Sādhaka attains a Divine body. Abudance of Nyāsa makes the worship bear abundance of fruits. O Maheśvari! a Jīva's body constituted of five elements, and ever associated with faces and urine, is in its very nature unclean. In order that this unclean body may be purified, it is dried up by means of Vāyumantra,[249] and burnt and reduced to ashes by means of Agnimantra.[250]

"A shower of nectar[251] is caused by means of Candramantra[252] and a flooding of water by means of Varupamantra.[253] The five elements composing the body must be purified by contact with unmanifested Brahman, brought about by means of Recaka, Pūraka, and Kumbhaka of breath,[254] with the help of the said Mantras. This is called "purification of elements". After performing purification of elements in this manner, one should place Arghyas[255] and such other things and next perform Matṛakanyāsa, Mantranyāsa, breath-control,[256] and Ṛṣinyāṣa."[257]

Purification of elements is accomplished by inner Yajña[258] and Prāñāyāma together. Inner Yajña is accomplished in this way. Mother[259] Kulakuṇḍālinī, the world Consciousness[260] living in the womb of the Mūlādhāra lotus, is awakened. She is taken along the Suśumnā path, piercing on the way throughout the six Cakras—Mūlādhāra, Svadhisthana, Maṇipūra, Anāhata, Visuddha, and Ājña. She and the Jīvātma residing in the heart are united with the supreme Tattva of Paramaśiva residing in the petals of the thousand-petalled lotus Sahasrāra. The Māyik elements[261] of the phenomenal Māyik world are merged in the Parobrahmatattva of Śivaśakti. The elements products[262] are the twenty-four Tattvas of earth, water, fire, air, ether, smell, taste, sight, touch, sound, nose, tongue, eye, ear, skin, voice, hand, foot, anus, genitals, Manas, Ahaṅkāra, Buddhi, and Prakṛti. The Sādhaka things to himself that in their Māyik existence they exist as seed,[263] and thus meditating offers a full Ahuti[264] of the Brahmanḍ[265] in Brahman Itself. Next, with the help of purified Mind-Prakṛti,[266] existing in the form of seed (bīja), Mother Kulakuṇḍalini must after re-awaking the dualistic Tattvas from their supreme union or undifferentiated non dualistic Tattva of Śakti and possessor of Śakti or prakṛti and Puruṣa, be re-established in Her own place in the womb of the Mūlādhāra lotus, and there united with Svayambhu Śiva.

Next, in order to perform the outer worship of Her as Iṣṭadevatā, a new and purified body must be constructed, composed of Mantra—that is to say, illumined with the Brahman-spirit of Mantraśakti, the substance of which is Brahman-vibhūtis[267] only. Finally, the outer worship of Iṣṭadevatā with Nyāsa and so forth on that body must be commenced after re-establishing in their own places as ingredients and materials for the worship of the Mother of the world, the five elements of earth and so forth, and the elemental Śaktis (force) all existing in subtle forms.

Though we know that inner Yajña, or penetration of the six Cakras, forms a part of purification of elements, we do not dare enter into the subject here in this short Chapter, which explains the principles of worship.[268] Because, firstly, the subject is so extensive that even another treatise of the same volume as this book would be insufficient for even such explanation as a person of such insignificant intellect as we are could by our best efforts give. Secondly, it is impossible to make the public understand the meaning of the six Cakras, since it is not possible for anybody who is not a practising sādhaka to understand them with the help of any amount of interpretation, however great his intellect and learning may be. Thirdly, an explanation of the subject of the six Cakras should properly be given by a Guru to his Śiṣya, for the Guru has, by communicating from his own body a Divine Śakti (power) into his Śiṣya's body, opened the path for intercommunication of Śakti between the two bodies. It is possible for him alone to make his Śiṣya understand the account of the path of Mother Kulakuṇḍalini's journey from Mūlādhāra to Sahasrara and back in the Śiṣya's body. The combined efforts of even thousands of other interpreters will not succeed in explaining even a hundredth part of what a Guru will thus be able to teach his disciples. And something may be done if that hundredth part is preached orally. It is, however, not possible to gain success by written teaching. We would, however, in spite of the impossibility of such an explanation, feel gratified to a certain extent if we could give a general description. But that also is impossible, for if we were to write an account of even the positions only of the six lotuses it would not be possible to deal with the matter[269] without mentioning, explaining, and showing the necessity for the Mantras and so forth of the Devatās presideing over the pericarps, centres, filaments, stalks, leaves, and so forth, of those lotuses. Acting under the command from our Gurudeva, and in accordance with my own views, I have never as yet public lymentioned these Bijamantras and so forth, and shall never mention them publicly. For this reason we are obliged to desist from entering into an explanation, although we would have been very glad to do so if we could. Fourthly, even if one is to offer an explanation, it will not only in no way render any help to the community of Sādhakas, but will also be likely to greatly injure them both here and hereafter. For it is the command of Bhagavān Bhairavanatha[270] Himself, the Īśvara of the Tantra Śāstra, that whoever advances in the path of the six Cakras without the help of the shadow of

Guru's fair feet is likely to fall into great danger at every step. Knowing all this, we desist from doing a thing which will lead to the ruin of both ourselves and others. We hope that Sādhakas will realize that we have done this for their good also. Of course, one may try to explain the fundamental principles of Bjia mantras and so forth by hints and suggestions, and using symbolical words, signs, and so forth. But, firstly, this is throwing dust in the eyes of Dharma;[271] and, secondly, it is very difficult to say what space such an explanation would take. Now that the "Tantratattva" has come so near its end, it would be sheer madness to undertake so uncertain and extensive a task. Moreover, we do not believe that every subscriber or reader of the "Tantratatva" is a true Sādhaka. If we learn that the publication of such a book is necessary for the Community of Sādhakas only who receive their information from trustworthy sources and successive generations of Gurus; and if, by the merciful glance of the All-good Mother suitable arrangements can be made, we shall in time proceed to carry out our desire of explaining the principle of the six Cakras. Sādhakas will pardon me for not introducing the subject now and in this book. Further, according to the advertisement of the "Tantratattva," an explanation of the subject of the six Cakras is necessary in connection with that of Kulācāra,[272] after the Pancamakara[273] and such other things have been explained.[274]

In the second Chapter of the Gautmīya Tantra it is said: "Prāṇāyāma is of two kinds, according as it is Sagarbha and Nigarbha.[275] Sagarbha Prāṇāyāma is that which is performed along with Japa of Mantra, and Nigarbha Prāṇāyāma is that which is performed without any Mantra, and only according to counts.[276] O man of good deeds! There is no Tattva, no Tapas, knowledge, state, Yoga, treasure, or other thing superior to Prāṇāyāma."[277] One is sure to meet Brahman by the Yoga, which consists of the practice of Prāṇāyāma continuously for one year. It is undoubted that by dint of Prāṇāyāma alone all the Māyik envelope of paramātmā who is consciousness itself, is destroyed. There is no path to liberation besides Prāṇāyāma, so that whatever Sadhana is performed without Prāṇāyāma becomes fruitless. It is by having recourse to Prāṇāyāma that Munis have attained Siddhi, and a Yogī who is attached to Prāṇāyāma is no more Yogī, but Śiva Himself. Men learned in the Yoga Śāstra have given the name Prāṇāyāma to the process which consists of inspiration, expiration, and retention of the vital air.[278] the word "Prāṇa" means breath, and "Āyāma" means its control.[279] That is Prāṇāyāma, the Yogī's instrument for Yoga, by which the Pranavayu (vital air) is checked. Yogīs practise this Prāṇāyāma by holding their nostrils at the beginning as well as the end of Yoga. Air should be breathed out by means of the right nostril, breathed in by means of the left nostril, and retained with Japa of Mantra thirty-two times, by holding both the nostrils. This is called "Pranauyama." By force of this Prāṇāyāma a Brahmana can speedily burn all sins, such as Brahminicide, drinking of wine, incest, and so forth. Great sins, such as foeticide, are destroyed by a practice of Prāṇāyāma for a single month.

"The Prāṇāyāma-practising Yogī who daily practises Prāṇāyāma sixteen times in the morning and sixteen times in the evening destroys all his sin within a short time, just as within such time fire consumes a heap of cotton. Prāṇāyāma is the expiation for all sins. As when a person puts off the coat of mail which he was wearing, his body becomes free from discomfort, so by dint of Prāṇāyāma a Jīva throws off the sheath of nescience[280] generated by desire and Karma, and is converted into immaculate Brahman. O Gautama! What is the use of saying much ? Listen to my words: there is no path superior to Prāṇāyāma for Yogīs to attain liberation. Hence a Sādhaka should, after performing Prāṇāyāma in the manner stated above, place all the Pīṭha-Śaktis of Iṣṭadevatā in this own body at the time of worship."

In the Viśuddheśvara it is said: "A Sādhaka should practise Prāṇāyāma thrice with Mūlamantra.[281] Of the three, Pūraka, or inspiration, must be made through the Iḍā-nāḍi[282] on the left, and with Japa sixteen times; Kumbhaka, or retention of breath, must be made in the middle, or susumnā nāḍi, and with Japa sixty four times, and Recaka of expiration, must be made through the Piṅgalā, or the right nadi, with Japa thirty-two times. The exercise should then be continued, provided the Sādhaka is capable of doing so, in the reverse way—that is to say, pūraka through Piṅgalā, Kumbhaka in Susumna, and Recaka through Iḍā; and then again in the opposite way, that is, pūraka through Iḍā, Kumbhaka in Susumnā, and Recaka through Piṅgalā. The numbers of Japa stated above apply to the case of a Sādhaka who is able to do them. A Sādhaka who is unable to perform so many Japas will practise Prāṇāyāma with a quarter of these numbers."

In another Tantra it is said: "Air should be breathed in with Japa done sixteen times; retained with Japa done four times this number—that is to say, sixty-four times—and breathed out with Japa done half the number of that recited in retention—that is to say, thirty-two times. One who is unable to do Japa to this extent will practise Prāṇāyāma with the quarters of these numbers—that is to say, eight[283] in breathing in, thirty-two in retention and sixteen in breathing out. Again, if one is unable to do even this much Japa, he will follow quarters of these numbers—that is to say, two in inspiration, eight in retention, and four in expiration."

The Śāstra has thus ordained rules for the practice of Prāṇāyāma, varying with the capacity of Sādhakas. And there are even shorter methods for those who are unable to carry out any of the above numbers of Japas.

"Air should be breathed in through Iḍā, and, with Japa of Mūlamantra done once, retained in susumna, with Japa done four times, and breathed out through Piṅgalā, with Japla done twice. Prāṇāyāma should be performed thrice by repeatedly practising the above process. Pūraka is the name given to the act by which the stomach is filled with air form without and Recaka is the name for the process of throwing out air from the stomach."[284]

In the Jñāṇārṇava it is said: "Prāṇāyāma is the name of the process of holding the nostrils with the thumb and third and small fingers without the help of the first and middle fingers. O Devī! Without Prāṇāyāma one is not competent to worship a Devatā."

14. Nyāsa

Ṛṣyādinyāsa[285]

"No Japa or Sādhana will be effectual without Vinyāsa or placing of Ṛṣi (Śeer), Chandas (metre), and Devatā."

"He who has, after receiving instruction from the mouth of Maheśvara Himself, performed full Sādhana of a Mantra of a Devatā is the Ṛṣi of that Mantra or that Devatā. His Nyāsa should (on account of his thus having the position of Guru) be made on the head. Chandas (metre) is called so on account of its doing Chandan,[286] or keeping together all the parts of the Mantras. On account of its being composed of letters and feet, the Nyāsa of Chanda should be made in the mouth. And because Devatā constantly resides in the heart-lotus of the Sādhaka, Her Nyāsa should be made on the heart. A Sādhaka cannot reap the fruits of a Mantra if its Ṛṣi and Chandas are unknown to him. And for those who do not know the mode of application[287] of the Mantras they practice, those mantras lose their strength."

In another Tantra it is said: "The Nyāsa of Ṛṣi should be made on the head, that of Chanda in the mouth, that of Devatā on the heart, that of Bīja on the anus, that of Śakti on the feet, and that of Kīlaka on all limbs of the body."

Māṭṛkā-Nyāsa[288]

In the Śāktānandataraṅgiṇi it is said: "Nyāsas spoken of in the Tantra-Śāstra should be performed after first purifying the materials of worship and so forth. Māṭṛkā Śakti is of two kinds namely, Parā and Aparā. Parā Māṭṛkā resides within Suṣumnā and āparā Māṭṛkā exists in the body." Outer Māṭṛkā is but another name of āparā Māṭṛkā.[289] The Nyāsa of inner Māṭṛkā should be made on the petals, pericarps, and so forth, of the six lotuses comprising the six cakras, and the Nyāsa of the Mantras of Outer Māṭṛkā should be made, in order, on the forehead, face, eyes, ears, nostrils, cheeks, lips, teeth, head, mouth, hands, feet, joints,[290] sides, back navel, belly, heart, shoulders, and from heart to hands, from heart to feet, from heart to belly, and from heart to face.

If the Mātṛka Mantras[291] are placed in the reverse order then the Mātṛkā is called samhāra Mātṛkā: and if they are set forth in the order of the places of their origin from Śrī-Kanṭha[292] downwards, then it is called Śrī-kaṇthadī-Mātrka.

Mudrā for Nyāsa of Mātṛkā

"The Nyāsa should be performed mentally or with flowers, or with the thumb and the third finger."

In the Gautamīya Tantra it is said: "Mātṛkā is of four classes-namely, Kevala (plain) Mātṛkā, Mātṛkā with Bindu (·), Mātṛkā with Visarga (:), and Mātṛkā with both Bindu and Visarga. Kevala Mātṛkā grants Vidyā (learning), Mātṛkā with both Bindu and Visarga grants Bhoga (enjoyment), Mātṛkā with Visarga grants sons, and Mātṛkā with Bindu grants liberation. Whoever performs this Mātṛkā-Nyāsa, which grants wealth, fame, and longevity, and destroys the evils of the Kali age, acquires the Vibhūtis[293] of Sadāśiva Himself."

Vidyā-Nyāsa[294]

"Nyāsa of Vidyā should be done on the head, Mūlādhāra,[295] heart, three eyes, two ears, mouth, two arms, back, knees, and navel. Whoever performs Nyāsa in this manner attains the state of Paśupati,[296] even though he is in the body of Paśu or Jīva."

Ṣoḍha-Nyāsa[297]

In the Vīra Tantra it is said: "All the sins of a Sādhaka are destroyed if the Ṣoḍhā-Nyāsa, which is the principal of all Nyāsas, is performed. Ṣoḍha-Nyāsa overcomes the poison of snakes, prevents death from accidents, and destroys evil Grahas[298] and diseases. All harmful things are destroyed by the force of Ṣoḍha-Nyāsa, and enemies are made thereby friendly.

"The poems of a Sādhaka who performs Ṣoḍhạ-Nyāsa sweetly flow in waves like streams of grape-juice.[299] The eight forms of

Siddhi—namely, Aṅimā[300] and so forth—be within the hollow of his hands. Contemplation in the performance of Ṣoḍha-Nyāsa destroys all sins of body, speech, and mind. All lesser sins[301] are destroyed by recourse to Ṣoḍha-Nyāsa. A Sādhaka who has attained Siddhi in Sodhā Nyāsā can, if he desires, enter into whatever form he sees. The life of him to whom a Sādhaka who has done Ṣoḍha-Nyāsa bows is shortened.[302] Even Devatās, not to speak of men, tremble with fear at the sight of a Sādhaka who performs Ṣoḍha-Nyāsa."

Rsyādhi-Nyāsa, Mātṛkā-Nyāsa, Vidyā-Nyāsa, Tantra-Nyāsa, Ṣoḍha-Nyāsa, Jīva-Nyāsa, Aṅga-Nyāsa, Kara-Nyāsa, Vyāpaka-Nyāsa, Piṭha-Nyāsa, and many other Nyāsas, have been spoken of in many Tantras. It would be extremely improper for us to publish their application. All that we can do is to refer to the authorities only. We therefore desist from referring to their application. These things, which can be learnt from Gurus only, Sādhakas will learn from their own Gurus. The etymological meaning of the word "Nyāsa" has been given in the Śāstra as follows:

"Just as wealth acquired with Nyāya or rectitude, when worn on the body in the form of ornaments, becomes a source of joy and of security in adversity and prosperity to its owner. So the Bījas of Devatās, when laid out on the limbs of a Sadhaka's body, become to him a source of Brahma-bliss on the one hand, and of security, both here and hereafter, on the other. The word Nyāsa is formed by the combination of the initial syllables of Nyāya (because Nyāsa is like wealth acquired with a Nyāya or rectitude), and so Sarva (on account of its capacity to secure sarva, or all things)."

There is no means equal to Nyāsa for attaining the state of perfect absorption in Bhāga[303] for Devatā. The chief end of Nyāsa is at first be means of particular Nyāsas to establish one's Iṣṭadevatā as differentiated mantra Śakti[304] in all parts of one's body; and then by means of Vyāpaka, or comprehensive Nyāsa, to feel the presence of the Devatā as one undivided entity whose substance in Mantra all over one's body from the feet to the crown of the head.[305] It is by virtue of Nyāsa that Sādhakas have been able to accomplish their desired ends. It is by virtue of Nyāsas that Sādhakas are free and fearless, unconquerable in the world of Suras, Asuras, and men. Fear itself flies away with fear on hearing the name of the Mother uttered with leonine voice. Of whom, then, can a Sādhaka be afraid who holds in his heart that Mother Abhayā,[306] the frightener of fear and dispeller of the fears of the three worlds? How can he fear who sits on Her fear-dispelling lap? Who in the regions of Suras and Asuras,[307] moving and unmoving things, Indra, Candra, Vāyu, Varuṇa, Yama, and Yakṣa,[308] has the power to thwart his purpose by any weapon? The thunder bolt,[309] of Indra, the rod[310] of Yama, the serpentchain[311] of Kubera,[312] and the club[313] of Vāyu—which of these has the powers to cope with him?

Does he who has taken the Rājarājesvāri up on his lap or who has seated himself on the lap of the Rājarājesvāri, fear the soldiers and generals of the State? This is why a Sādhaka can proceed alone, proudly with a fearless heart, to perform Sādhana over a dead body, or practise Dhyāna in a horrible cremation ground[314] in the midst of a dense forest. Standing between the world on the one hand and the Mother of the world on the other, the Sādhaka unfurls the standard of victory, and jumps into the arms of the supreme Devī of Victory.[315] "Fear" is a term never found in the dictionary of him whose life's motto is "Victory". Hence a Sādhaka sits in worship of the Mother by covering his body with the indestructible armour,[316] consisting of Mantra, given by the Mother, enveloping his limbs with the spirit and energy[317] of the Mother, and becoming full of the Mother on the lap of the Mother. The Nyāsa of Mantras on the Sādhaka's body in the course of his worship of the Mother is therefore nothing but keeping that which is his own this (self-hood)[318] as a trust (Nyāsa) with the Mother. And it is the interest accruing out of this trust estate which is the only remaining resource at the last moment in this Samsāra of existence.

Seeing this deep and solemn meaning of Nyāsa, Gītañjali[319] has said:

"Everything of Brahmamayī is full of Brahman.

"O! A Brahmāñjali[320] to Her is the seeing Her with the eye-Brahman, taking Her to the heart-Brahman and the thinking of the foot-Brahman.

" 1. O! Nor hands, nor feet, nor ears, nor eyes nor anything of Her is made of the elements. The substance of Her form is Brahman. From the toes of Her feet to the crown of Her head, and at every place Brahman alone is manifest.

"2. The nature[321] of Her body is only truly known to Viṣṇu the pervader of the World, when severed by His Sudarśana Cakra, every part of Her body gave rise to a perfect image of Her in each of the fifty-one Pīṭha-Cakras.[322]

" 3. O! He alone who worships Her knows how Her body is formed. After the completion of the chief worship, abstruse truth concerning the Brahman is revealed during the worship of the six limbs.[323]

"4. The land of thy birth is Thyself. In Thyself art Thou manifested. In Thy heart art Thou Thyself. Thy head, Thy crest, Thy Kavaca, Thy eyes, and Thy weapon, are all Thyself.

"5. Becoming Thyself, with Thyself, the sādhaka sinks His self in Myself. And again at the conclusion of worship bringing out 'Thyself' and "Myself," the Sādhaka unites Thyself with His self and becomes One.

"6. At the beginning of worship 'I am He and at its end' I am He.' The 'Thou' which comes in the middle is also made of 'I': otherwise how does Nyāsa on Thy limbs affect Me or Nyāsa on My limbs affect Thee?[324]

"7. When love awakes, is Sadhana possible between Thyself and Myself?[325] for when relation is lost in undifferentiation, the worshipper of Brahmamayī, intoxicated with the bliss of love, then becomes all full of Brahman.

"8. Śiva is disconsolate with weeping at the thought that Her beauteous feet no longer touch His six limbs. What a mistake on the part of Śiva! In all Thy limbs art Thou, but in Thy feet am I. Hence I say My meditation on those feet is no error on My part."[326]

In Śyāmārahasya, Kālītattva, Śyāmārcana Candrikā, Kamalā Tantra, Vīra Tantra, Mahānirvāṇa Tantra, Annadā Kalpa, Toḍala Tantra,Gautma Tantra Tārārahasya, and many other Tantras, there are marked differences of opinion as regards the order in which prāṇāyāma, Bhūtaśuddhi, Nyāsa, and so forth, should be performed. Some Tantra obtain Bhūtaśuddhi after prānāyāma and others praṇāyāma after Bhaūtaśuddhi. Some ordain their performance before placing of Arghya,[327] and others after it. In view of the existence of such differences of opinion, Bhagavān, the Creator of all things, has, in the Savatantra Tantra,decided the question when He says "different Tantras ordain different orders of worship. A Sādhaka should follow any one of them." That is to say one should perform worship and so forth according to the rules ordained in that particular Tantra which is specially concerned with the worship of the particular Iṣṭadevatā whom the devotee may worship.

Ir the Kulārṇava Tantra it is said: "He who daily performs Nyāsa according to rules stated in the Āgama Śāstra attains divine Śakti, and acquires Siddhi in Mantra. O my beloved! From the presence of the Sādhaka who performs Japa of his Iṣṭa Mantra along with Nayās, kavaca,[328] and Chanda,[329] Devatās of obstruction[330] fly just as a herd of elephants flies from the presence of a lion. The misguided one who does Japa[331] without performing Nyāsa is beset by all manner of obstacles, as young deer is beset by tigers."

15. Mental Worship

The Śāstra ordains Dhyāna[332] after performance of Nyāsa and so forth, and before commencement of mental worship. The plain meaning of the word "Dhyāna" is a single-pointed meditation. The Śāstra also lays down which particular Devatā should be contemplated in what particular form. It is merely this description of forms which is known as Dhyāna in the society of to-day. Treatises on the rituals also give these Dhyāna-Mantras. The purpose of this is that there remembrance of these Mantras greatly helps the meditation of the Devatā's body from feet to head and from head to feet in order. But in course of time this purpose has been lost, and Dhyāna has been reduced to a mere recitation of the Dhyāna-Mantra. Many people are under the impression that whether they actually meditate on the form of Devatā or not, Dhyāna is performed if they merely recite the Dhyāna-Mantra after Pīṭha-Nyāsa. But the decision of the Śāstra is otherwise. According to the Śāstra, Dhyāna is performed by really meditating on the form of the Devatā, on matter whether the Dhyāna-Mantra is recited or not; for the Śāstrik meaning of the expression mantra." Hence, the Dhyāna which is performed by simply reciting the Dhyāna-mantra while the mind is wandering elsewhere is no Dhyāna of the Devatā, but is rather a Dhyāna of the worshipper himself. We often see that worshippers or Purohitas consider the time which is occurred in the recitation of the Dhyāna-mantra to be a period of leasure for the mind, and utilize it in thinking on any other subject. Of course, one's Siddhi in the worship of Devatā depends on the manner of one's Dhyāna. It is therefore needless for us to say anything on the subject. But it is a settled fact that worship performed by this mode of Dhyāna is no worship at all.

In the Sanatkumāra Tantra it is said: "Outer worship[333] should not be done without first performing mental worship, for without inner worship outer worship is fruitless."

In the Bhūtaśuddhi Tantra it is said: "Inner worship is ordained in all outer worship. O Maheśvarī! A single inner worship grants the fruits of a crore of outer worships? What necessity is there for outer worship for one who has become fully accomplished in inner worship which, even if performed but only once, grants the fruits of a crore[334] of outer worships? An effort to perform outer worship is senseless after inner worship has been perfectly accomplished. So also is it where there is want of materials, for in the absence of necessary materials outer worship is never fruitful."

In another Tantra it is said: "Even if all articles necessary for outer worship are available, it should be performed after performance of inner worship." And nowadays we often come across the class of Sādhakas arrogating to themselves a high religious competence of whom we have spoken before as the people who consider outer worship as "lower than the lowest." They consider it beneath their dignity to worship a Devatā with outer articles like flowers, sandal paste, incense, light, and so forth; for, with the notion "I am He," they perform worship by offering flowers of mercy, forbearance, and so on, and sacrificing the beasts of lust, anger, and so forth. Moreover, they even say that this form of worship only is true worship, or, in other words, outer worship is but useless trouble and wanton destruction of life. It is not that we accept or reject all that these people say. We are bound to accept with all submission whatever the Śāstra approves of. It is, therefore, necessary to see once and for all what the Śāstra says on this subject.

In the Mahānirvāna Tantra it is said: "The Sādhaka should after performing Dhyāna of the Iṣṭadevata in this manner put a flower on his own head, and then worship Her with mental articles with great devotion. First, he should offer his heart-lotus for Her seat and then offer the Amṛta[335] flowing from Sahasrāra[336] for the washing of Her feet. The mind should be offered as Arghya,[337] and the Amṛta flowing from Sahasrāra for Ācamana[338] and bathing. The element[339] Ākāśa,[340] should be offered as raiment, the sense of smell as perfume; the heart as flower; the five Prāṇas[341] as incense; the element fire[342] as light; the sea of nectar[343] as food offering[344]; Anāhata Dhvani[345] as a bell; the element air[346] as a Cāmara,[347] and the functions of the ten senses and the restlessness of mind as the dance.[348] Next, in order to perfect self-absorption in the Devatā the Sādhaka should offer fifteen handfuls[349] of mental flowers at Her lotus-feet. These fifteen handfuls of flowers in the form of Bhāva[350] consist of the ten flowers of non-māyā, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance,[351] non-malice, and non-covetousness; and of the five flowers of ahimsā,[352] control of the senses, mercy, forgiveness, and knowledge. Next should be offered with the mind[353] a sea of a nectar, a mountain heaps of flesh and fried fish, heaps of fried grain,[354] with clarified butter, sweet rice, Kula-nectar, Kula-flowers,[355] and water used for washing the Pīṭha. Next, after offering as sacrifices, just as a goat, and anger as a buffalo, the Sādhaka should proceed to perform mental Japa.[356] In this Japa the fifty Mātṛkā letters will be the beads of rosary, and Kulakuṇḍalinī Herself will be the thread on which these beads are strung. After offering Japa in this manner and mentally bowing with eight limbs,[357] and thus finishing the inner Yajna,[358] the Sādhaka should proceed to perform outer worship. At the beginning of outer worship there is purification[359] of special Arghya,[360] concerning which listen to what I say. The mere placing of the special Arghya greatly satisfies the Devatā. One seeing the Arghya vessel put in its place, Yogīnīs[361] and Brahma and other Devas and Bhairavas dance with joy, and grant the fruits of the consummation of worship."

It is true that the Śāstra lays down these rules for mental worship or inner Yajña and it is clearly affirmed that this worship is more fruitful than crores[362] of other worship; but it must also be understood that inner Yajña or mental worship bears crorefold fruit only if it is thoroughly performed. It is all very well to speak or hear of giving the heart-lotus for a seat and the nectar form Sahasrāra[363] for washing the feet; but we must consider how many people there are who are able to carry this out practically. It is a terrible thing even to hear for anyone who is not a Sādhaka accomplished in the penetration of the six Cakras.[364] Does it not make you ashamed to think of offering the five elements Ākāsa and so forth[365] as raiment, scent, flower, incense, and a light? It is true that for one who offers handfuls of flowers of non-māyā, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance,[366] non-envy, non-greed, non-injury, control of the senses, mercy, forgiveness, and knowledge, there is no necessity for offering handfuls of real flowers. But it is difficult to restrain one's laughter at the mere thought that a Jīva of the samsāra who lives in the womb of Māyā, and is wholly engrossed in feelings of lust and anger, greed and delusion, vanity and envy, will offer non-māyā, non-attachment, non-enmity, and so forth, as flowers. You have no doubt the right to cull and offer flowers, but nothing can be more foolish on your part than to proceed to collect and fill your flower-vessel with flowers of a kind of which there is not even one plant in your garden. There is a provision for sacrificing lust as a goat and anger as a buffalo. But is it possible for a Jīva attached to the Samsāra to offer such sacrifices? Is it not the height of presumption on your part to proceed to offer as sacrifice, and to boast of having offered, the goat and the buffalo, the oppressions and executions of which render you restless, and make you flee with fear both day and night? You are given to saying in and out of season that outer offerings of leaves, flowers, incense, lights Naivedya,[367] and so forth are nothing. But we ask, Had these things been nothing, could you have known anything of that which you consider as something? If there were really no such thing as leaves, flowers, incense, lights, and so forth, whence, then, has come the provision of offering by analogy non-māyā, non-arrogance, and so forth, as flowers, and lust, anger and so forth, as goats and buffaloes in sacrifice? If there is at the root really no offering of flowers whence comes the provision for the offering of non-māyā, non-arrogance, and so forth, as flowers? You say that the external offering of flowers and so forth is nothing. But I ask, Is the offering of flowers of non-māyā and so forth something real? Cannon-māyā, non-arrogance, and so forth, be ever flowers? Can real flowers have anything to do with the mind? Do plants in a garden ever bear flowers of non-arrogance, Does lust ever really move about in the form of a goat? Does anger ever approach you really in the form of a buffalo? Can any of these things be ever an object of offering? Now, ponder and say whether it is the outer worship or mental worship which is truly real. All that belongs to mental worship is but the imagining of an image of outer worship, and is a shadow of it. When a Jīva really attains the state of non-māyā, does he any longer make any distinction between the worshipper and that which is worshipped?

What Brahman will he worship, and for what purpose, he to whom Brahman is everywhere in the world, and who has become Brahman himself? In fact, it is because Māyā has not disappeared that provision is made for offering flowers of non-māyā. The sole purpose of mental worship is that happy, in consequence of repeatedly thinking of flowers of non-māyā, the bonds of Māyā may be snaped in course of time. Otherwise, the Śāstra would never have permitted a person who is steeped in Māyā to offer flowers of non-māyā. By such daily practice of daily meditation and concentration the cloak of Māyā that covers a Jīva is likely to fall off. This is the reason why, notwithstanding that worldly Jīvas like ourselves have now no competency for meditation and Samādhi, which is knowledge, there is yet the possibility that he may be able by constant practice of outer worship to proceed along this path in course of time, by the blessing of Guru and the grace of the Supreme Devatā. This is why, in dealing with the subject of a Sādhaka's effort to achieve the impossible by offering things which, though he may wish at heart to give, he has really no power to give, the Śāstra has said: "O Sādhaka! Even if you are unable to make an external offering you have at least the right to worship the Devī who is mind by seating Her in your mind, to the knowledge and full contentment of your mind. Why should you be sorry on this account so long as the Mother who is mind exists and your mind is your own? Open for once the door of the temple of mind, and, seating the Mother, who is the Mind of the mind, on the throne of the mind, worship. Her will all your mind, all your heart, and all your world.[368] the full oblation in Her worship is completed with the full satisfaction of the mind.[369] Fulfil the desire of your heart by offering in handfuls at the feet of the Devī seated on a corpse[370] all the worldly objects, desire, enjoyments, and aspirations, which are yours. Finish the mind's play with the Mother to the satisfaction of your mind. If the Mother who is mind itself appropriates to Herself the functions of your mind, it will no longer be necessary for you to perform even mental, not to speak of outer, worship.

So long as outer worship endures, there is the provision which requires performance of mental worship also. But even where these materials for outer worship are wanting, the Śāstra ordains that there also mental worship makes the Sādhaka's worship complete. For, she for whom worship is ordained is thing of the heart, and outer worship is only an expression of the feelings of that heart.

In the Yāmala it is said: "O Maheśvarī! Where outer worship is impracticable, the Spouse of Śiva should be worshipped in the heart; and from this worship the Sādhaka will reap the fruits of all froms of worship."

In the Gandharva Tantra it is said: "The man who offers mental Naivedya[371] to the Mahādevī with devotion attains longevity and happiness. He who places round the neck of the Devī who is mind itself a mental garland of a thousand lotuses, lives in the City of the Devī for hundreds and thousands of crores of kalpas,[372] and then (if he has desires)[373] in his next birth acquires sovereignty over the entire earth with all its seas. He who mentally walks round the Mahādevī has through the influence of such movement round the Dakṣiṇā,[374] no longer to make any journey to the South (Dakṣiṇa).[375] Nor will he see Hell in the Kingdom of Yama. He who devotedly bows to the lotus feet of Mahādevī conquers this brahmāṇḍa, composed of three world, and sinks in Brahma-bliss in the eternal abode of the Mother of the world. He who, being incapable of such mental action, is restless with the thought, 'I shall worship Mahāmāyā, the spouse of Maheśvara, with various kinds of Naivedyas,[376] and who under the urgent promptings of this thought repeatedly prays, 'O Mother! Give me Naivedyas[377] according to my mind. Let me worship Thee to the satisfaction of my mind by offering thee Naivedyas, which are Thine'; or who, being himself incapable of making the offering, repeatedly urges another to do so, saying. 'Offer Naivedya to the Mother,' he, too, conquers the three world, and enjoys perfect bliss in the Devī's. abode."

In the sixth Ullāsa of the Śāktānandataraṅgiṇī it is said: "Those who seek the Devatā without, forsaking the Devatā residing in the heart, are like a man who wanders about in the search for glass after throwing away a Kaustūbha gem[378] which he held in his hand. After seeing the Iṣṭadevatā in one's heart, one should establish Her in the image, picture, vessel, or Yantra,[379] and then worship Her. O Parameśvarī ! In the worship of Devatās one should think of the particular ornaments and carriers which belong to them individually.[380]

"Next, I shall speak of inner Yajña, by virtue of which Sādhakas become full of the Divinity. Sitting comfortably with the face towards the east or north, a Sāddhaka should meditate on the Sea of Nectar in his heart, in that sea is the Isle of Gems,[381] with sands of gold. It is wondrously adorned with Kalpa-trees,[382] laden with flowers, and with Mandāra, Pārijāta, and other celestial trees,[383] which are ever in bloom and fruit; fragrant to its farthest quarters with the sweet smell of various flowers, over which hover swarms of black bees, gladdened by the fragrance of their gay beauty. The Isle resounds throughout with the sweet music of singing cuckoos.[384] The lakes of the island are brilliant with full-blown lotuses of gold. The island is, moreover, adorned with strings of pearls, heaps of flowers, garlands, silken draperies, and gates of gold. In that island one should think of a Kalpa-tree. Thee four Vedas of ṚK, Yajus, Sāma and Atharva, characterized by the three Guṇas of Sattva, Rajas and Tamas, are its four branches. It bears wonderfully coloured flowers—yellow, black, white, red and other ones. It is full of singing cuckoos,[385] black bees, and many other kinds of birds. Thinking thus of the Kalpa-tree, one should next think of an Altar of Gems at its foot, and of a large Maṇḍala,[386] red and full of lustre[387] on that altar. This red Maṇḍala is surrounded by jewelled steps brilliant as the rising sun, and by four gates with flying banners. It is encircled by wails of gems ornamented with every kind of jewel. It is presided over by Indra, Yama, Vāyu, Varuṇa, and other Lokapālas,[388] in their own respective places. It is in every quarter full of Siddhas, Cāraṇas, Gandharvas, Vidyādharas,[389] great serpents playful Kinneras, and Apsarās. There are on all sides fair women of the land of the Immortals dancing and playing music. It is decorated with banners hung with innumerable little bells. It is ornamented with gems of ruby[390] and lapis lazuli[391] and jewelled Cāmaras,[392] festooned with garlands of large pearls, and coloured and painted with sandal and musk.

"O Devī ! The Sādhaka should think that in the midst of this Maṇḍala there is an altar made of great rubies. Let him there see in his mind the Devī's four-sided throne on this altar tinted with the hue of the rays of newly risen suns and moons, and which is the three Devas, Brahmā, Viṣṇu, and Maheśvara.[393] O Maheśvarī ! The Sādhaka should think of a flowery bed on that throne and then, after worshipping the Piṭhadevatā's[394] of the Iṣṭadevatā therein according to the injunctions of the respective Tantras, let him meditate on the Parameśvarī, seated in the posture of the lotus-seat on SadāŚiva the Mahāpreta,[395] on that flowery bed. Next, the Sādhaka should, after meditating on his Iṣṭadevatā with ornaments, carrier,[396] weapons, and family,[397] and offering mental jewelled shoes at Her lotus-feet, take Her to the bathing room.[398] There She should be seated on a throne and Her body first cleansed with a scented unguent composed of comphor, musk, sandal, Gorocanā, and Kuṅkuma,[399] and then smeared with scented oil. Next, the Supreme Devatā should be bathed with water which has been stored in hundreds of thousands of golden pitchers, and Her body should then be towelled with silken cloths. Next, after clothing the upper and lower parts of Her body in two pieces of cloth, the hair of the Devī with dishevelled hair should be combed and tied with be jewelled silken threads. Then mark Her forehead with a Tilaka[400] made of sandal and such other things, and paint the parting of Her hair with vermillion.[401] Next, adorn the fair hands and arms of the Charmer of Sankara with beautiful ivory wristlets, bracelets, and armlets; Her lotus-feet and toes with jewelled anklets and toe-rings, and Her nostrils with Gajamuktā.[402] The Sādhaka having to the best of his ability adorned the different parts of Her body in this way with ornaments and garlands of flowers should anoint all Her limbs with scent, sandal, and perfumed gums. Let him then place a gold-embroidered bodice on Her breast."

"Meditating thus on the Devī at the time of Samādhi, the Sādhaka should after performing Bhūtaśuddhi and Nyāsas,[403] worship the Queen of Maheśvara residing in his heart with the (other) sixteen articles of worship.[404] First, after offering a throne of gems,[405] the Sādhaka should welcome Her.[406] Next, he should, after offering water to wash her feet,[407] place Arghya[408] on Her head. Let him then give the best nectar[409] for sipping[410] to Her lotus-mouth, and offer Her Madhuparka[411] and then again water for sipping thrice.[412] Next, he should mentally offer excellent sweet rice, rice mixed with clarified butter with other food[413] and condiments, a sea of nectar, a mountain-heap of flesh, a mass of fish, all kinds of fruits, edibles, and drinks-the whole well arranged in golden vessels-and then betel with compher[414] Next, he should, after mentally worshipping thee Āvaraṇa Devatās[415] of the Devī, perform mental Japa of Mantra.[416] After performing Japa a thousand times, the fruits of the Japa, along with water from the Arghya vessel, should be poured on the left hand of the Devī. Brahmā, Viṣṇu, Rudra, and Īśvara, from the support of the bedstead the upper portion of which is Dadaśiva Himself.[417] On this bed, formed of Brahma vibhūti,[418] is spread a milk white coverlet, beautifully strewn with every kind of flower and on this flowery bed Suresvari[419] lies in the enjoyment of all forms of happiness. Thus should a Yogī Sādhaka meditate upon Her. Next, he should entertain Parameśvari with dances and with singing and playing of music, and then perform Homa for the accomplishment of the worship in all its parts. I shall now speak of this Homa, by means of which a Sādhaka becomes all consciousness.

"The Homa should be performed with the fire of consciousness in the fire-pit[420] of the Mūlādhāra-lotus. Ātmā, Antarātmā, Paramātmā, and Jñānātmā, are the four sides of that pit made of consciousness. The half Mātrā[421]—namely, a small Bindu, with three curved lines beneath—surrounded by the waist-chain of bliss, forms the Yoni Yantra, made of Brahmna-bliss.[422] The Sādhaka should daily perform the Homa, meditating on Iḍā Nāḍi on the left, Piṅgalā on the right, and Suśumnā,[423] the door to Brahman between the two. Dharma and Adharma[424] should be considered to be the Haviṣ, or offering of the clarified butter, in this Homa."

16. Invocation

The Gandharva Tantra says: "Next, after performing Prāṇayāma,[425] the Sādhāka should take handfuls of flowers. The Devī should never be invoked without handfuls of flowers. The Sādhaka who has controlled his Prāna[426] will meditate on the Parameśvari as above described in his heart, and seeing by Her grace that image the substance of which is consciousness in his heart, let him think of the identity between that image manifested within and the image without. Next, the energy[427] of consciousness within should be taken without by means of the Vāyu-Bīja[428] with the breath along the nostrils, and infused into the handful of flowers.[429] Thus, issuing with the breath, the Devatā enters into the flowers. The Sādhaka should then establish and Devatā in the image or Yantra[430] by touching it with those flowers. So long as the work of establishing the Devī in the outer image or Yantra is not accomplished, the Sādhaka should continue to hold those flowers of meditation in his hand. If he does not hold them, Dandharvas[431] avail themselves of the opportunity to worship the Devatā inside that flowery Yantra,[432] and even if the Sādhaka thereafter establishes Divinity in the image, Yantra, and the like, by contact with those flowers, he will not reap the fruits of that worship. For this reason the Sādhaka should, after drawing Her into the flowery Yantra by means of the Trakhaṇdā Mudrā,[433] take the Mother of the world, who is all brilliant and forceful energy, out of that flowery Yantra by the force of the invoking Mantra and place Her within the Pīṭha (a general name for images, vessels, pictures, and so forth)."[434]

Those who call the Ārya Society idolatrous because it worships earthen images, and who ridicule it on these grounds, should now open the door of their hearts, and dispelling the darkness of their eyes, consider whether the children of the Ārya race who are, as it were, tense of millions of Koh-I-noors adorning the heads of the community of worshippers in the three worlds, really worship a Devī made of earth, or a Devī whose substance is consciousness. What is the need of Mantras, Yantras, Yoga, meditation, concentration, and so forth, if we worship a Devī made of earth? If the earthen image be the Devī why invoke into and establish life in it again? And who in the world is such a fool as to invoke earth into earth? Moreover, if Gurus, after through investigation into the things of the visible world, and who are unequalled in their power to display the principles of spiritual life, have egregiously blundered in not recognizing that earth is earth, who is there in the world who can rectify such blunders? But we say that they realized it to be the Mother, and not earth. They made themselves and the earth blessed by bringing the Mother into the earth, and by themselves seeing and then displaying to others the presence of Brahmamayī[435] in every molecule and atom of the Brahmāṇḍa.[436] It is therefore with a heart rent with sorrow that we say that it is the descendants of these very men who, through the influence of a pernicious system of non-Ārya education, have lost all spiritual insight, and are themselves ruined by their thought that Mother Brahmamayī, manifest out of grace to devotees, and established in the form which She has assumed out of favour to Sādhakas, is not Mother, but mere earth. How can those who are engrossed in play with earth understand the play of the Mother? O Mother of the world! What trouble thou bringest on thy children! Even if, on account of this trouble, we are unable to understand the truth concerning Her by our own independent effort, we have surely the privilege to understand the account which She has given of Herself in the form of Śāstra. But of this privilege also we are almost deprived through our ill-fortune. Through want of instruction from competent Gurus, and of the force of Sādhana, we have lost the privilege of understanding Her commands, even while seeming to understand them. O follower of the idol theory! How ridiculous it is for you to call the Devatā's image an idol! The Devī's substance is eternal consciousness appearing in Her eastern form. In Her eyes infinite crores[437] of living forms, such as you, are as dolls, and of no account. Know it for certain that to think of Her as an idol is not an effect of an auspicious glance from Her. Even if you find it difficult to understand such things as devotion, piety, knowledge, or faith, you, too, recognize with bowed heads the Śakti of things.[438] With what heart, then, do you disbelieve the appearance, through the operation of Mantraśakti, of a super worldly Śakti, unseen by the senses and minds of men such as you and I ? Disease wastes the body, but medicine cures it. Medicine defeats the law of Nature according to which disease destroys the body, and shows its own supernatural or super worldly Śahti (power). By the law of Nature water is always cool, but when in contact with fire it becomes very hot, and, like fire itself, owing to the communication of the Śakti of heat into it, the same water instead of cooling, causes a terrible burning sensation. Here also the law of Nature, according to which water is cool, is defeated by the Śakti of the thing we call fire. You, too, admit this. How, then, do you disbelieve that, under the influence of Mantraśakti, the Brahmaśakti[439] residing in the heart of a Jīva comes out with breath, and is established in the outer image of Devatā? Why do you disbelieve that, under the influence of the Śakti of Mantra, the unconscious state of earth is destroyed and divinity is communicated into it as heat is communicated to water? In fact, it is one of the terrible diseases of the nineteenth century to raise at every word the cry. "The laws of Nature are violated." It is a law of Nature that water is ordinarily cool, and it is also a law of Nature that it will become hot in contact with fire. Similarly, it is a law of Nature that earth will naturally remain earth, and it is also a law of Nature that it will receive divinity[440] under the influence of Mantraśakti. Why, then, raise the objection that the law of Nature is violated? In fact, the root of this objection is to be found, not in the nature of the Universe, but in the nature of the objector. He has, perhaps with the narrow notions which are the product of his intellect and knowledge, understood Nature herself to be very narrow. And this is why he understands Nature to consist of a few common rules belonging to the small department of unconscious things under the great Nature, Mahāprakṛti, which is the only source of the Śakti which makes the impossible possible. And for this reason they cry out at every word that the law of Nature is violated. But, as a matter of fact, the law of Nature is one and inviolable and consequently the appearance of the

Devī, whose substance is consciousness in an earthen image, under the influence of Mantra, is natural and self-evident. Really this appearance is but manifestation.[441] For where do you find a place in this Brahmāṇda[442] which is beyond the presence of Brahmamayī? She has not to come into image. Yantra, vessel, picture, flower, leaf, or whatever else you may mention; for She is present in all things, and all things are present in Her. But devotees and Sādhakas are not satisfied with Her presence in a subtle form. This is why, in order to fulfil the desires of Sādhakas, and in order that they may possess Her sometimes as Bhāgavām, sometimes as Bhagavatī,[443] sometimes as Father, sometimes as Mother, sometimes as Lord,[444] sometimes as Īśvarī,[445] and so forth, the Devī, who is will itself, though the one and only Īśvara and Īśvarī, appears in different Sadhanas and in different forms of Siddhi,[446] playing different plays in different forms—as Syāma and Syāmā as Umā and Rāma,[447] as male and female, as Gaṇeśa and Maheśa, as Lord of wealth and Lord of day, because She is the Īśvarī of the hearts of sādhakas. This is the reason why, despite Her being the Īśvarī, who presides over the Praṇaśakti[448] of the eternal Universe, Her Prāṇapratiṣṭhā[449] is effected by the Sādhaka's praṇa.[450] Even though She is the Mother of the world, the Sādhaka worships Her as his own Mother. If I perform Sādhana of the Mother, it is not because the Mother is wanting, but because I wish to make good the wants or deficiencies in myself. Even though all other beings of the three worlds perform Sādhana of the Mother, that Sadhana does not satisfy me. And the Prāṇapratiṣṭhā of the Mother is for fulfilling he desire of my own heart.

In another Tantra it is said: "Prāṇapratiṣṭhā is an image of Śiva or Śakti is done by placing the hand on its Brahmarandhra,[451] or forehead, or brow. According to some divisions of Tāntrik teachers, Prāṇapratiṣṭhā should be done by placing the hand on the Brahmarandhra, forehead, and brow at one and the same time. Prāṇapratiṣṭhā in an image should be done by touching the heart in the case of the Viṣṇu image, in the case of other Devatās by touching the feet, and in Śivaliṅga by touching the head."

17. Articles used and Acts done in Worship[452]

In the Sanatkumāra Tantra it is said: "The Iṣṭadevatā should be worshipped daily with sixteen Upacāras,[453] or with ten if it is not possible to worship with sixteen or with five Upacāras if it is not possible to worship with even ten."

The Jñānamala, quoted by Rāghava Batta,[454] says: "The different classes of Upacāra in worship are thirty-eight-sixteen, twelve, ten, and five.[455] I shall now relate what Upacāra are involved in each of these classes, and what fruits are gained by the use thereof.

"The thirty-eight Upacāra are—Āsana (seat), Āvāhana (invocation), Upasthiti (presence),[456] Sānnidhya (nearness),[457] Ābhimukhya (facing),[458] Sthirīkṛti (making fast),[459] Prasādana (pleasing).[460] Arghya (offering), Pādhya (water for washing the feet), Ācamana (water sipped to cleanse the lips, mouth, and throat), Madhuparka (honey, ghee, milk, and curd), Ācamana again, Snana (bathing),[461] Nirājana (waving of light),[462] Vastra (cloth), Ācamana (the third time), Upavīta (sacred tread),[463] Ācamana again (the fourth time), Bhūṣaṇa (ornaments),[464] Darpaṇāvalokana (looking at a mirror),[465] Gandha (perfume), Puśpa (flower), Dhūpa (incense), Dīpa (light),[466] Naivedya (offerings of food), Pānīya (offerings of drink), the fifth Ācamanīya (water fr sipping as above), Hastavasa (napkin),[467] Tāmbula (betel),[468] Anulepana (unguent),[460] Puṣpāñjali (handful of flowers), Gīta (singing), Vādya (instrumental music), Nṛtya (dancing), Stuti (reciting hymns in praise), Pradakṣiṇa (walking round,)[470] Puṣpāñjali (second handful of flowers), and Namaskāra (obeisance).[471] These are the thirty-eight Upacāra."

Thirty-six Upacāra

In the fifty-fifth Paṭala of Nibandha[472] it is said: "Āsana (seat). Dantakāstha[473] (stick for cleansing the teeth) Udvartana[474] (anointing the body). Virūkṣaṇa (rubbing the body),[475] Sammārjana rubbing off),[476] Abhyañjana (second anointing), Snāna (bathing with ghee and so forth), Āvāhana (invocation), Pādya (water for washing the feet), Arghya (offering), Ācamanīya (water sipped to cleanse the mouth), Snānīya (water for bathing). Madhunarka (mixture of honey, milk, ghee, and curd), Ācamanīya again, Namaskāra (obeisance), Nṛtya (dancing), Gita (singing), Vādya (instrumental music and offering of other things)[477] Stuti (reciting hymns in praise)., Homa[478] Pradakṣiṇa (walking round), Darpaṇadarśana (looking at a mirror), Cāmaravyājana (waving of Cāmara),[479] Śayyā (bed),[480] Aṅulepna (unguent), Vastra (cloth)[481] Alankāra (ornaments), Upavīta (sacred thread), Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), Balidāna (offering of sacrifice),[482] Tarpaṇa (offering Iibations of water), Atmasamarpaṇa (self-dedication), and Visarjan (dismissal). These are the thirty-six Upacāra."

Eighteen Upacāra

In the third Paṭala of the Phetkāriṇī Tantra, quoted in the Śyāmārahasya, it is said: "Āsana (seat), Āvāhana (invocation), Arghya (offering), Pādya (water for washing the feet), Ācamanīya (water sipped to cleanse the mouth), Snāna (bathing), Vastra (cloth); Upavīta (sacred thread), Bhūṣana (ornaments), Gandha (perfume, Puṣpa (flowers), Dhūpa (incense), Dipa (light), Anna (Naivedya),[483] Tarpaṇa (offering libations of water), Mālya (garland), Anulepana (unguent), Namaskāra (obeisance), and Visarjana (dismissal). A Sādhaka should perform worship with these eighteen Upacāra."

Sixteen Upacāra

In the Śivārcana Candrikā it is said: "Āsana (seat), Svāgata (welcome),[484] Pādya (water for washing the feet), Arghya (offering), Acamanlya (water of sipping as above stated), Madhuparka (mixture of honey, milk, ghee, and curd), Ācamana (cleansing of mouth), Snāna (bathing), Vasana (cloth), Ābharaṇā (ornaments), Gandha (perfume) Puṣpa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), and Vandana (prayer with hymns in praise). These sixteen Upacāra should be used and done in worship."

Sixteen Upacāra described in Another Way

In the Mantraratnāvali, quoted in the Kṛṣṇacrcanvacandrikā, it is said: "Pādya (water for washing the feet), Arghya (offering), Ācamanīya (water sipped to cleanse the mouth), Snāna (bathing), Vasana (cloth), Bhūṣana (ornaments), Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), Naivedya (offerings of food), Ācamana (water sipped as above), Tāmbula (betel), Arcana-Stotra (hymns of praise), Tarpaṇa (offering libations of water), and Namakāra (obeisance)."

Twelve Upacāra

In the Svatantra Tantra it is said: "Arghya (offering),[485] Pādya (water for washing the feet), Ācamanīya (water sipped for cleansing the mouth), Madhuparka (mixture of milk, ghee, honey, and curd), Ācamana again (see above), Gandha (perfume), Puspa (flowers), Dhūpa (incense), Dīpa (light), Naivedya(offerings of food), Pradaksiṇa (walking round), and Namaskāra (obeisance). A Mantrī[486] should perform worship with these twelve Upacāra."

Ten Upacāra

In the Kālī Tantra, quoted in the Śyāmārahasya, it is said: "Arghya (offering). Pādya (water for washing the feet), Ācamanīya (water sipped to cleanse the mouth), Madhuparka (mixture of honey, milk, ghee, and curd)., Ācamana (as above second time), Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food) These are the ten Upacāra."

Seven Upacāra

In the Prayogasara, quoted by Rāghāva Bhaṭṭa, it is said: "Arghya (offering). Gandha (perfume), Puṣpa (flowers), Ahṣata (bariey, or ātapa rice), Dhupa (incense), Dīpa (light), and Naivedya (offerings of food). With these is performed seven-limbed worship."

Five Upacāra

In the fifty-fifth Paṭala of the Nibandha Tantra it is said: "Gandha (perfume), Puṣpa (flowers), Dhūpa (incense), Dīpa (light), and Naivedya (offerings of food). These are the five Upacāra. A Sādhaka should always use these five in worshipping his Iṣṭadevatā."

Three Upacāra

"The five Upacāra less Dhūpa (incense) and Dīpa (light)-that is to say, Gandha (perfume), Puṣpa (flowers), and Naivedya (offerings of food)—are known as the three Upacāra.

"The different classes of Upacāra above enumerated consist of items varying from thirty-six to three in number.. The misguided Sādhaka who, for the sake of economy, though able to worship with the first named classes, proceeds to perform worship with the latter, never obtains the fruits of the worship as stated in the Śāstra."

18. Rules for Japa[487]

In the picchila Tantra it is said: "After performing Prāṇāyāma thrice, one should do the Ṛṣi and other Nyāsas.[488] Next, after performing the Nyāsa on six limbs, one should do the Kulluka Japa.[489] Next, after performing Japa of the Mahāsetu and Sethu Mantras, one should do Japa of the Mūlamantra[490] the fixed number of time. After this Japa, one should again perform Japa of the Setu and Mahāsetu Mantras, and then make an offering of the Japas. Next, after performing Prāṇāyāma thrice, one should bow to Parameśvarī, according to the injunctions relating to bowing with eight parts of the body[491] and so forth, or by touching the earth which only the head."

In the fifth Paṭala of the Sarasvatī Tantra it is said: "I shall now speak of another kind of excellent purification of the mouth (Purification consisting of Mantra),[492] without which, O high favoured Devī Japa and worship will be hieffectual. O Devī! He who performs Japa with an unpurified tongue commits a sin. For this reason one should purify one's mouth with all care."

In the Kulārṇva it is said: "At the beginning of Japa a Sādhaka is affected by birth uncleanness and at the and of Japa by death uncleanness.[493] A Mantra affected by these two forms of uncleanness is never perfect and fruitful. For this reason a Mantra should be cleansed of the two forms of uncleanness which attach to the beginning and the end, and then it should be repeated in Japa. When freed from those two forms of uncleanness, that Mantra grants all forms of Siddhi.[494] Therefore, for the attainment of the fourfold fruit[495] one should perform Japa of the Mūlamantra,[496] commencing and ending with the Praṇava,[497] reciting it one hundred and eight times, or seven times at the beginning and at the end of Japa."[498]

In the Yoginī Tantra it is said: "The Japa which firms a part of daily worship should be done with the fingers,[499] but not so a Japa in a rite undertaken for the attainment of some desired object. For, in Japas of the latter kind, the rule is that they should be performed with different kinds of rosaries, according to the different kinds of desired objects. The Śāstra does not ordain that such Japas should be performed with the fingers. But, O Maheśvarī! If rosaries are wanting, then they may be so performed."

In the Sacehanda Maheśvara it is said: "The rosary which is made of beads of Rudrākṣa,[500] coral, lotus-seeds, and joints of Kuṣa grass is a cause of happiness to the three castes of Brāhmaṇa, Kṣattriya, and Vaisava. Women and Śūdras using rosaries made at these beads will be guilty of sin. Rosoaries made of other kinds of beads are efficacious for them.

"Rosaries made of beads of Rudrākṣa, conch-shell, lotus-seed, will olive,[501] pearls, crystals, gems, gold, coral, silver, or roots of the Kuṣa grass, are prescribed for householders."

In the Vīra Tantra it is said. One should carefully perform Japa with a rosary of Rudrākṣa beads in the night. But, O great Devī! A rosary of Rudrākṣa beads should never be used in Japa during daytime.

In the Rudrayāmala it is said: "A rosary of Rudrākṣa beads should never be used in Japa during the day. But, O fair-faced Devī! The doing of Japa with a rosary of Rudrākṣa beads in the daytime will not be blamable in Puraścaraṇa."[502]

In the Yāmala it is said. "A rosary, which is Iṣṭadevatā Herself, should be daily worshipped and daily used in Japa; for, if a rosary fasrs—that is to say, is not used in Japa or worshipped-dangers befall the Sādhaka."

In the Kamkālamālinī Tantra it is said: "Japa should be done one thousand and eight, one hundred and eight, fifty and eight, thirty and eight, twenty and eight, ten and eight, twelve, ten, or eight times. A Sādhaka who is so able should do Japa with the higher numbers, and others who are not so capable with the lower numbers. O Maheśvari! Know that in worship and other great daily rites different numbers are ordained to meet differences in the capacities of Sādhakas."

Foot Notes

1. Pūjā.

2. *Cf.* The Rudrayamala:

"Ye Guṇāh śanti devasya pañca-ritya vidhayāyinah.
The guṇāh sādhakavare bhāvantyeva na cānyathā."

The Tāntrik Sadhana is a means of realizing the advaita tattva, and the first step towards this accomplishment is the unification of the Devatā and the worshipper. The Nyāsas with other ritual are intended to effect this.

3. Apparently this and the next two references are Paurānik.

4. Thus the Ācārabhheda Tantra says: "Vāmācāro bhavet tatra vāmā bhūtvā yajet param." The mental attitude is reflected in the ceremonial provision of the Rahasya-pūjā, that the Sādhaka should dress himself, like a young woman, in beautiful garments; his forehead painted with vermillion, and his body perfumed and garlanded with flowers.

5. Devatāmaya. Author's parenthesis.

6. See *Introduction to Tantra Śāstra*. The object and effect of Nyāsa is stated later in the text."

7. Author's parenthesis.

8. See *Introduction to Tantra Śāstra*.

9. Breath control and meditation.

10. Purification of the elements constituting in their Mahābhūta form the gross body (see *Introduction to Tantra Śāstra,* and *post)*.

11. In this Nyāsa there are five Nyāsas, of which the Nyāsa of the Ṛṣi is the first.

12. See as to the various forms of Nyāsa and their meaning, *Introduction to Tantra Śāstra*.

13. Idea, thought, feeling, sentiment, nature, state. This very important term is difficult to define, but the use to which it is put in the text will indicate its various shades of meaning to the reader.

14. Power. 15. Agnimāyā.

16. *Vide ante.* Here nature. And if he has the nature, he has the thoughts and feelings of that nature.

17. If the Bhāva of A is transformed into the Bhāva of B, it follows that the former acquires with such transformation the Śakti of the latter.

18. *Vide antel.* 19. Bhāvuka. 20. 11th Ullāsa.

21. Dharma.

22. Vibhāva: its various parts and manifestations as explained in the next sentence

23. Great Bhāva. 24. Author's parenthesis.

25. Upādhi. 26. Mahābhāva.

27. Īśvara. 28. Rasa.

29. That is, one should live and move in the company of such persons as constantly speak of God and study Śruti (revellation) (see *post*).

30. Manana. 31. Śravaṇa.

32. Dhyāna. 33. Rasa.

34. Literally, "by communication to it of " (adhyāsa).

35. Qualities, apparently limiting conditions.

36. Vibhāva-that is, minor Bhāvas, particular manifestations of Mahabhāva-

37. Paramarasa. 38. Mahābhāva. 39. Līlā.

40. Rasa. 41. Mahābhāva.

42. In other words, realizes Her. As regards these two Tāntrik Bhāvas see *Introduction to Tantra Śāstra*.

43. Jīvanmukta. 44. Prārabdha.

45. Literally, "well established".

46. Tattva.

47. E.g., if a vīra, he must do worship with or in Virabhāva-that is, not only with the particular ritual enjoined, but in mental and devotional state and with the intention prescribed.

48. "Sacrament" (see *Introduction to Tantra Śāstra*).

49. Vedahina: who has not received instructions in Veda.

50. The Kula articles; the Pañcatattva.

51. That is, one of the Bhāvas prescribed in the Śāstra, such as Paśubhāva etc. Worship cannot be done as the worshipper pleases but according to the injunctions of Śāstra.

52. Author's parenthesis.

53. Sadhana of the Vīrācāra.

54. That is, Śakti and Śiva

55. See *Introduction to Tantra Śāstra*. Please where portions of the body of Devī as Sati fell.

56. The Ācāra of the Kaulas. Bhāskararāya, in his commentary on the words "worshipped by those devoted to the Kaula path" in v. 93

of the Lalitā, says that there are three modes of worship of Devī-viz., Samāyā (Vaidik, and according to the five Āgamas), Miśra (or mixed, described in the eight Tantras, Candrakala, and others), and Kaula, which differ from the above-two, and described in other Tantras.

57. *Vide ante.*

58. Author's parenthesis, That is, a Sādhaka who acts selflessly without desire for the fruits of action. The Sakāma Sādhaka is he who acts out of interest.

59. Clan, lineage.

60. That is, Bhūtaśuddhi; as to which, see *post*.

61. Author's parenthesis

62. Mūrti.

63. Tejas, and energy.

64. That is,the Mantra assigned in Nyāsa to each limb.

65. See *Introduction to Tantra Śāstra*: the Bhāvain which Tamas predominiates.

66. Viṣṇu. 67. Powers.

68. The Devī.

69. The heaven of Viṣṇu (see *ante*).

70. Here virtue.

71. As does Viṣṇu with whom the Sādhaka is united

72. The Bird-King, vehicle of Viṣṇu.

73. Mantrasiddhi. 74. Author's parenthesis.

75. Seat of the Devī.

76. That is, he knows the, or My, truth.

77. *Vide ante.* 78. Siddhi, or consummation.

79. Siddhi. That is, the wife has affection (Bhāva) for her deceased husband, and this is brought out and intensified to its fullness by the sight of articles which belonged to him. The Bhāva therefore becomes Siddha.

80. Siddhi.

81. The Devī is here called the son or daughter of the Sādhaka.

82. Author's parenthesis. Ordinarily the world means simply want.

83. An exprpession of endearment used for the Devī.

84. Universe. 85. Spiritual knowledge.

86. The luminous energy of the universal consciousness.

87. Śiva 88. Līlāmayī.

89. Śiva Nīlakaṇṭha, whose throat is blue from his having swal-

lowed, to save the world, the poison arising from the ocean.

90. A flower sacred to the Devī.

91. Nature.

92. Abhimāna-anger which is felt at neglect by the person one loves.

93. A low spirit-as we should here say "devil".

94. Liberation. 95. Tilaka.

96. Tripundra-horizontal lines on the forehead

97. The seed of a plant used in the worship of Siva.

98. A small hand-drum.

99. Urddhavapuṇḍra-a single vertical line on the forehead.

100. Seed of the Tulasī plant sacred to Viṣṇu.

101. Gopicandana; sometimes made with the dust of Brindāvan and other Vaiṣṇava Tīrthas.

102. Sun-worshippers.

103. A thread made in the form of a serpent used as Uttarīya Vastra (cloth).

104. A staff of Yogīs carried as evidence of their Yogadiksa. They hold it until they attain Siddhi. As Gaṇeśa is the Guru of the Yogī sampradaya (community), the Gāṇapatyas carry this staff.

105. Worshippers of Gaṇeśa.

106. Saffron.

107. In order to aid the worshipper to become like the Devatā he worships, he adopts the signs of the latter. This helps him to establish the unity of consciousness. So in the Rahasya Pūjā the Sādhaka dresses like a woman.

108. Vibhūti. 109. Tripuṇḍra.

110. These are offered first to the Devatā; and then accepted by the Sādhaka as evidence of the presence of the Devatā within him.

111. Literally, "things of the inside."

112. Law. 113. Devas and their enemies.

114. Jaḍa.

115. That is, religious practices, the saying of their prayers, etc.

116. As we say, "Catholique pratiquant."

117. A long lock of hair on the top of the head left when the rest is shaved or cut. This is as it were the Flagstaff before the royal palace. For here in the Brahmarandhra is the abode of the Supreme.

118. A cotton thread, with three strands worn slanting across the chest. The three strands are Kāyadaṇḍa, Vāgdaṇḍa, and Manodaṇḍa—

that is controllers of body, speech, and mind. The thread speaks to the wearer of the necessity of these. They are also emblematic of the three Guṇas.

119. Tilaka (see *ante*).

120. Kamsa was King of Mathurā in the days of the Pāṇḍavas, and Kṛṣṇa's uncle. He sought to kill Kṛṣṇa, but was slain by the latter. Akrūra was his relative, but a very pious man.

121. Pārvatī. 122. Himālaya.

123. Viṣṇu.

124. The Devī Mahāmāyā was born as the daughter of Nanda. She was born at Brindāvan on the same day as Kṛṣṇa was born at Mathurā. Vāsudeva, Kṛṣṇa's father, took Kṛṣṇa to Nanda's house, and changed him for Nanda's daughter, whilst the household of Nanda was made subject to the Devī's māyā. Vāsudeva made over the daughter to Kamsa, who tried to slay her by throwing her on a stone; but she, assuming a heavenly body, went to heaven, and by this exchange the life of Kṛṣṇa was saved from Kamsa, who was led to this action because he had learned that a son of his sister would kill him.

125. Kṛṣṇa 126. Gopa.

127. The incident is similar to that of Herod's order of the slaying of the innocents.

128. Kamsa was an Asura in human guise.

129. He was in the state of knowing that Kṛṣṇa was Bhagavān, but could not act on that knowledge.

130. Akrūra took Kṛṣṇa to Brindavān so that He might slay Kamsa, and thereby save him who had done a sadhana of Kṛṣṇa as his enemy. For though opposed to Kṛṣṇa, Kamsa yet had always his mind on Him.

131. Kṛṣṇa.

132. For Akrūra, by getting him slain, was the cause of his being saved.

133. Akrūra. 134. Siddhi.

135. Svarūpavibhūti. 136. Śakti as Mantra.

137. Author's parenthesis.

138. That is, the general and ordinary offering as opposed to the Visea arghya or special offering.

139. Literally, sacrifice; here worship in general.

140. The Dvāradevatā-that is, the Devatā presiding over the entry.

141. Anjali; offered in the palms of the hands joined together.

142. See *Introduction to Tantra Śāstra.*

143. The limbs are, out of devotion, kept as close together as

possible; there must be no strutting into the place of worship.

144. Bhūtas.

145. The apparent contradiction is explained *post*.

146. Author's parenthesis. This is, the room in which worship is to be performed.

147. Divya. That is, proceeding from Devas, Devayoni, and the spirits.

148. Divyadṛṣṭi. This steady vision (as to which, see *post*), is acquired by the Haṭha Yoga process known as Trāttala.

149. Antariksa.

150. Abhimantrita. That is, on which a Mantra has been put, or which has (to coin a word) been Mantra-ized.

151. That is, the "weapon Mantra" "Phat," which is always used for such and similar purpose.

152. Divya-dṛṣṭi.

152. That is, out of the corners of the eyes.

154. The great Tāntrik commentator on the Śāradātilaka.

155. The Devī's position is on the left side of the Devatā, and in the Cakra the Śaktis sit on the left of the respective Sādhakas in the circle which surrounds the Cakreśvara. Woman generally is the left and man the right side.

156. Āsana. There are a great number of these (see *Introduction to Tantra Śāstra*), but the ordinary position for worshippers is "the loosened lotus seat" Muktapadmāsana.

157. Āsana. There are a great number of these (see *Introduction to Tantra Śāstra*), but the ordinary position for worshippers is "the loosened lotus seat" Muktapadmāsana.

158. For offering.

159. Kambala

160. Māraṇa.

161. Author's parenthesis. The first and last are asceties; literally "those who have controlled their passions" and religious mendicants. The second and third are members of the Āśramas of those names.

162. Neem-tree.

163. *Nauclea Cadamba*.

164. That is, if one is spread over the other.

165. Author's parenthesis. 166. Puṇya.

167. Maṇi.

168. Ratna. Maṇi and Ratna are generally used synonymously. Ratna may also mean here precious stones.

169. An Asura slain by the Devī.

170. All the Devīpīṭhas and Pīṭhas, where great Sādhakas have attained Siddhi and other places of pilgrimage.

171. A lakh = 100,000.

172. Author's parenthesis; but as to the lotus seat, see next passage.

173. These are described *post*

174. Literally, "putting his feet within the folds of his knees."

175. Ācāryas.

176. Material seat spoken of before. Asana is used in the twofold signification of the actual thing on which a Sādhaka sits and the posture in which he sits

177. Dik-nirṇaya.

178. Literally, "Divine work".

179. This actual north will be the ritual east.

180. Ritual.sipping of water for the purpose of cleansing the lips, mouth, and throat.

181. Orddhavpundra.

182. Cleansing the lips and throat

183. Kara-mudrā.

184. See *Introduction to Tantra Śāstra.*

185. Pratiṣṭhita Devatā; that is, the permanently fixed Devatā.

186. The first three hours of the day.

187. Four hours after daybreak.

188. Prātahkrtya.

189. The junctions at moon, noon and even.

190. Paśubhirnavilokita. That is, worship should be done in a place which cannot be approached by beasts.

191. Anāvṛtacaturdikṣu.

192. All such circumstances distract from the necessary tranquillity of mind.

193. Maṇḍapa. 194. Grhāntara.

195. Yāganhūmi; where worship is done.

196. Pipul. 197. Emblic Myrobalan.

198. Worshippers of Siva, Viṣṇu, Devī, the Sun, and Gaṇeśa,

199. Ten millions. 200. Evil spirits.

201. Worshippers of Siva, Viṣṇu, Devī, the sun, and Gaṇeśa.

202. The Devī as great Lord of the Universe.

203. Offerings of food. 204. The phallic form of Śiva.

205. Forms of the Devī.

206. No translation of this Sanskrit verse is given in the original, which in English runs: "Worship of Śiva should be performed after

worshipping Mahāvidyā; otherwise, O Devī! The fruits of worship will not be reaped."

207. Born of father of higher caste and mother of lower caste.

208. A Liṅga formed of stones of a particularoval shape found in the Gaṇḍaki River.

209. Author's note. This is the Yoni which encircles the Liṅga.

210. That is, the Gaurīpīṭha.

211. *Vide ante.*

212. That is, the life giving rite.

213. Samskāra.

214. Āvāhana and Visarjana (see *ante*).

215. One of the lowest and most unclean castes.

216. These are each described *post.*

217. Water for washing the feet.

218. Purification of the elements.

219. Control of breath.

220. See *Introduction to Tantra Śāstra.*

221. Hymn.

222. These are four qualified states (pada) of Mukti. Sādṛśya is apparently Sālokya,which precedes and leads up to Kaivalya, or absolute liberation, which is the establishment of the true form (Svarūpya) of consciousness.

223. Pañcaśuddhi.

224. Rites done for malevolent purposes.

225. See *Introduction to Tantra Śāstra.*

226. That, is, in the first place from A to Kṣa, and in the second from Kṣa to A.

227. That, is, the Astra Mantra "Phaṭ".

228. This manual gesture resembles the teats of a cow. Dhenu (cow) is here Kāmadhenu, the celestial cow whose teats exude nectar. By displaying the Dhenumudrā the Sādhakạ expresses the desire that the offerings of food placed before the Devatā say be turned into nectar (Amṛta).

229. The seat.

230. Antra is entrail, intestine. Prāṇamantra is the life Mantra.

231. Author's parenthesis.

232. That is, the principal Mantra of the Devatā.

233. Dvādaśaśuddhi.

234. It is by adding the numbers within brackets in the text that the number 12 is obtained—viz., feet 2, hands2, tongue1, ears2, eyes2, head1, nostrils2=12.

235. Festivals. Some festivals are specially so called, such as Ratha Jātrā (car festival) Snāna Jātrā (bathing festival), and Rāsa Jātrā) (Rasa festival).

236. Pradakṣiṇa. The worshipper goes round and round the image.

237. Pādodaka-Pādya is offered as the first article of worship for washing the feet of the Devatā. After the feet have been so washed the worshipper sprinkles the water on this own head.

238. Digbandhana.

239. The palm of the left hand is struck with the forefinger and middle finger, and each time the hands are raised to a position higher than the last

240. "Phaṭ."

241. The hands are carried in a circleround the person or thing fenced and "Phaṭ" is said. A circle is thus establushed which excludes all evil influences.

242. That is, Guru, Parama Guru, and Parāpara Guru. The Guru, his Guru, and the latter's Guru.

243. No name is given in the text.

244. Bhūtaśuddhi. The elements (bhuta) are the five Tattvas, "either" "air" "fire" "water" and "earth" thoughthe reader must notidentify these with the meaning of the English words. Thus, "earth" (Pṛthivī) is not common earth, but that universalmovement (Pārthiva vāyu) which gives solidity to matter. Thus, ice, though it is a compound of water, is in the Pārthiva or solid state. See Author's "Serpent power".

245. Nyāsa comes from the root "place," and means the placing of the tips of the fingers and palms of the right hand on various parts of the body accompanied byMantra. Its object is to infuse each of such parts with thelife of the Devatā, so that the Sādhaka becomes Devatāmāyā (see *Introduction to Tantra Śāstra*)

246. That is, the fulfilment of some worldly end. Spiritual desire is nodesire (Kama).

247. Prāṇāyāma.

248. Dhyāna.

249. That is, "Yang," the bija of the Vayu Tattva.

250. "Rang," the bija of the Tejas Tattva.

251. amrta.

252. That is Ung.

253. That is, the "water" Mantra "Vang."

254. That is, expiration, inspiration,and retention of breath Prāṇāyāma.

255. Offerings.

256. Prāṇāyāma.

257. See *Introduction of Tantra Śāstra*.

258. See *post*.

259. See as to this author's *Introductionto Tantra Śāstra* and "Serpent Power".

260. Jagaccaitanya, the vṛāṭa conciousness or consciousness of the world as a whole.

261. Prapañca, 262. Vikāra.

263. Bīja.

264. Pūrṇahuti-offering in fire in Homa in outer Yajña. But in the Tāntrik inner Yajña Āhuti is the offering to the Devī residing in the body in the form of the Kulakuṇḍalinī Śakti or Śabda Brahman. So when wine is drunk in Rahasyapūja , the wine is Āhuti to Her.

265. Universe.

266. Mānasaprakṛti or prakṛti in the form of mind as sensorium.

267. Brahmavibhūtimāyā-manifestations of Brahman power.

268. See a. avalon's "Serpent power." Being a translation, with Introduction and Commentary of Purnānanda Svāmi's Ṣaṭcakranirūpana, itself, forming the sixth Chapter of the Śrīattvacintāmaṇī.

269. Tattva.

270. Śiva, the Lord of Bhairavas.

271. Deceiving dharma, for such a course would be injurious to religion.

272. The way of the Tāntrik Kaulas.

273. The Pañcatattva, meat, wine, fish, parched grain (Mudrā), and woman

274. As these have not been explained, the time has not come for dealing with the subject.

275. These terms literally mean"pregnant and non-pregnant." In the same way cleansing of the Nāḍis is called either Samanu or Nirmanu—that is, with or without the use of Bīja.

276. Mātrā.

277. Breath-control according to the Śāstrik injunctions. Strictly speaking it is the developmentof Prana through control f the Pranavayu. It is generally described *post*.

278. Prāṇavayu.

279. Prāṇo vāyuriti Khyāta āyāmastannirodhanang.

280. Avidyā.

281. The principal Maṇtra of the Devatā worshipped.

282. From the Mūlādhāra to the twelve-petalled lotus below Sahasrāra a Nāḍi ("nerve") runs which is called the Suṣumnā, within which are two others—viz., the Vajra and Citriṇī Nāḍis. On each side of the Suṣumnā are the Iḍā and Piṅgalā Nāḍis, the three being "sun" "Moon"

and "Fire". See Arthur avalon's "Serphent power."

283. These are halves and not quarters of the preceding numbers.

284. That is, inspiration and expiration. This is the life of all breathing things, and it is this which Prāṇāyāma controls.

285. Nyāsa of Ṛṣi and so forth, as explained in the text.

286 Root Chad, to cover.

287. Niyoga.

288. Nyāsa of Mātrka. The external Mātṛkā are theletters and the sound they connote. The inner Mātṛkā, of which they are the manifestation, is subtie sound or Jīvaśakti.

289. In the text it is Parā, but this is an obvious mistake; it should be Aparā.

290. Agrabhāga.

291. Letters of the alphabet.

292.Throat; "Śrī" is honorific.

293. The powers, etc.

294. Nyāsa of Vidyā, as above described.

295. The centre, between the anus and root of the genitals.

296. Śiva.

297. Six powers, etc.

298. Stars of planets ruling the destinies of creatures.

299. Drākṣarasa.

300. The power of becoming very small, very great, etc.

301. Upapāṭaka.

302. It is inauspicious to be bowed to by one who is superior to oneself.

303. *Vide ante.*

304. Paricchinna Mantra Śakti. The Devatā as appearing in a particular Mantra, is thought of as defined or embodied in that partiuclar Mantra. Moreover, the Mantra is in the first place applied to particular parts of the body, and finally by Vyāpaka Nyāsa application is made to the whole body.

305. Brahmarandhra.

306. Fear-dispelling Devī.

307. the Devas and their enemies

308. The Lord of the Celestials, the Moon, Air, Waters, and Death Devatās, and the class of Devayoni called Yakṣa

309.Vajra.

310. Daṇḍa.

311. Nāgapāśa.

312. Lord ofwealth

313. Gaḍā.

314. Śmaśāna

315.Jayajayanti.

316. Kavaca. 317. Tejas.

318. Ahaṅkāra.

319. The author's volume of poems of that name.

320. Añjali or offering made to Brahman.

321.Tattva.

322. When Śiva, after the death of his spouse Satī at the Dakṣa Yajma, was wrought with grief, and the world was thus, by the loss of His guiding and ruling power, endangered, Viṣṇu took the dead body of Śiva's spouse from his arms, and that He might no longer nurse the remembrance of Her cut it into fifty one fragments, which fell at various places in India called Pīṭhas, at each of which the Devī is worshipped. See p. 8, A. and E. Avalon's "Hymns to the Goddess."

323. Referring to the Sadanga Nyāsa on the body of the Devatā before prāṇapratiṣṭhā.

324. They are one and the same, and therefore when the Sādhaka does Nyāsa on Himself he does Nyāsa on the Devatā also.

325. Love assumes union, and sadhana is the state which leads to it.

326. The verse refers to Śiva's grief on the death of His spouse Satī. Śiva was deluded in thinking that He had lost the Devī because Satī had gone. For the Devī is everywhere, and not only in the feet of Satī. Though the Devī is everywhere, yet the Sādhaka fixes his mind on Her feet only.

327. The offereing.

328. the protective Mantra.

329. Vide ante.

330. Viggnadevatā.

331. "Recitation" of Mantra (See *Introduction toTantra Śāstra*).

332. Contemplation, *vide post*.

333. Worship of the Image, with materials such as flowers, lights, sandal, etc.

334. Ten millions. 335. Nectar.

336. The thousand-petalled lotus in the cranium.

337. The ritual offering.

338. Water which is sipped to cleanse the lips, mouth, and throat.

339. Tattva.

340. Ether and the space at which it appears.

341. Prāṇa, Apāna, Vyāna, Udāna, Samāna (see *Introduction to Tantra Śāstra*).

342. Tejas Tattva. 343. Sudā.

344. Naivedya.

345. The subtle sound which is produced in the heart-lotus. Nāda (sound) is either Āhata, which is produced by the contract of two substances, or the Anahata nada, which exists without such contact, or the Hamsa itself. At a certain state of yoga practice yogīs hear a bell-sound in the Anāhata Cakra.

346. Vāyu.

347. Fly-whisk made of yak's tail.

348. Dancing is done before the Image in worship.

349. Añjali.

350. *Vide ante.*

351. Akṣobha-that is, tranquillity of mind.

352. Non-injury.

353..These are all ideal offerings.

354. Mudrā.

355. See A. Avalon's "Mahānirvāṇa Tantra."

356. Mānasa Japa, as to which see *Introduction to Tantra Śāstra*,

357. Aṣṭāṅge praṇāma, a form of obeisance in which eight parts of the body touch the ground, the tips of the toes, the knees, the elbows, tip of nose, and forehead.

358. Sacrifice or rite.

359. Samskāra.

360. Offering as distinguished from Sāmānya Arghya.

361. Āvaraṇa Devatās of Kali, etc.

362. Crore = ten million.

363. *Vide ante.*

364. Satcakrabbeda (see *Introduction to Tantra Śāstra* and A. Avaion's "Serpent Power.")

365. Space or other, air, fire, water, earth.

366. *Vide ante*—tranquillity of mind.

367. Food offering.

368. The world is considered the Sādhaka's and the offer of it to Her is seeing Her in evrything in the world.

369. The sense is, worship Her so long as you are not fully satisfied. Because, if you are not satisfied, She is not.

370. She is liere thought of in savasana.

371. Food offereing.

372. A Crore is ten millions. A Kalpa is a period between two world dissolutions.

373. Author's parenthesis.

374. A name of the Devī, meaning the Merciful and Gracious One.

375. The region of the dead; the Kingdom of Yama.

376. Universe

377. Food offering.

378. The Kaustūbha is a great gem secured by Viṣṇu at the churning of the ocean.

379. The diagram such as the Śrīvidyā Yanatra on the cover of this book.

380. Vāhana.

381. Maṇidvīpa.

382. Desire-gratifying trees.

383. Trees growing in heaven. These are Mandāra, Pārijāta, Saṇtana, Haricandana, Kalpavṛkṣa. The first two and the last are here mentioned.

384. Kokila—the Koel, the black or Indian cuckoo (*Cuculus indicus*), which, with the spring, black bee, the vernal breeze, and so forth, are the companions of the God of Desire.

385. Kokila—the Kiel, the black or Indian cuckoo (*Cuculus indicus*), which, with the spring, black bee, the vernal breeze, and so forth, are the companions of the Good of Desire.

386. The Yoni Yantra.

387. Tejas.

388. Guardians of Lokas or elemental or other Lords.

389. Various classes of Devayoni of Spirits produced from the Devas and the Devas' abode.

390. Māṇikya.

391. Vaiḍūrya.

392. Fly-whisks made of Yak's tail.

393. The altar is four-sided, and the Devas of which it is said to be made are in the text three. The four supports are generally given as Brahmā, Viṣṇu, Rūdra, Īśāna. The fifth Sadāśiva forms the seat of the bed on which the Devī is seated. These five Śiva are known as the Mahāpreta. Hence Devī is called in the Lalithā (v. 174) Pañcapretamañcādhiṣtayinī.

394. That is, Pūrṇaśaila Pītha on the east, Uddīyāna Pīṭha on the south, Jālandhara on the west, and Kāmarūpa Pīṭha on the north.

395. Padmāsana.

396. Vāhana—the vehicle which bears the Devī or other Devatā as the Bird King Garuḍa in the case of Viṣṇu.

397. Parivāra—each Devatā has His of Her family. Thus, Durgā has her sons. Kārtikeya, Gaṇeśa, and daughters Lakṣmī and Sarasvatī.

398. Snāna mandir

399. A pigment said to be prepared from the body of the cow.

400. Saffron.

401. The mark on the forehead worn by pious Hindus.

402. A line worn by married women.

403. A pearl said to be formed in an elephant's head.

404. *Vide ante.*

405. Upacāra. These are—(1) Āsana (seat): (2) Svāgata (welcome); (3) Pādya (water for washing the feet); (4) Arghya (offering of paddy, flower, sandal paste, durva grass, etc., in the vessel or Kuśi); (5 and 6) Ācamana (water which is offered twice and sipped to cleanse the lips and mouth); (7) Madhuparka (honey, ghee, milk, and curd); (8) Snāna (water for bathing); (9) Vasana (cloth); (10) Ābharana (ornaments); (11) Gandha (scent); (12) Puṣpa (flowers); (13) Dhūpa (incense); (14) Dīpa (light); (15) Naivedya (food offering); (16) Vandana or Namaskāra (prayer). These are the ordinary sixteen Upacāras, but, as appears later at p. 782, other numbers are given.

406. For Āsana see last note.

407. Svāgata, see note 9.

408. Pādya (*Vide ibid*).

409. Amṛta.

410. Ācamanīya (*vide* note 9).

411. See note, *ante.*

412. The second Ācamana. See note *ante.*

413. Vyañjana-that is, fish and vegetables boiled in water with spices.

414. This is the Naivedya. See note, *ante*. Āsana, Ābharana, Gandha, Puṣpa, have been already described. Mention does not appear to be made of Dhūpa and Dīpa. Now follows Vandana.

415. Attention Devatās who form the suite of the Devī.

416. See *Introduction to Tantra Śāstra.*

417. The Mahāpareta, as to which see *ante.*

418. Brahma-power and its manifestation.

419.The Devī as Lord of all Devas.

420. In the Horma rite, fire is kindled in a pit (Kunda) constructed for the purpose, and then the offerings of clarified butter and so forth are poured into fire, the "all eater" who carries them in their thus purified and subtle form to the Devas.

421. The Candrabindu, because it is not a full sound.

422.The three curves represent in one sense the trivali.

423. See *Introduction to Tantra Śāstra* and A. Avalon's "Serpent Power".

424. Righteousness and Unrighteousness.

425. Control of Prāṇa manifesting as breath (see *Introduction to*

Tantra Śāstra).

426. The vital airs. The control of these airs (vāyu) manifesting as breath actually effects control of the mind.

427. Tejas.

428. The Mantra "Yang".

429. The Kūrma Mudrā is formed with the flowers within. The hands are then lifted to the nostrils. The flower is breathed on through the left nostril with the Mnatra "Yaga," and the Sādhaka thinks that along with that air the Devatā within is brought out and placed in the flowers.

430. Diagram (see *Introduction to Tantra Śāstra*).

431. Deayoni, sons of Brahma, belonging, together with the Apsaras, their wives, to Indra, heaven. Celestial musicians and choristers.

432. The flowers which are for the time being the seat of the Devatā.

433. the gesture so called.

434. Author's parenthesis.

435. The Devī as Brahman Itself.

436. The Egg of Brahma, or the Universe.

437. A crore is ten millions.

438. Vastuśakti.

439. Brahman as Śakti.

440. Devattva, the state of Devahood.

441. Of that which is already there. It is foolish to talk of any real bringing and going in respect of that which is always present however its presence may be, owing to our own unenlightened consciousness, veiled from us.

442. Universe.

443. The Brahman as the possessor of all powers (Aiśvarya) which belong to Īśvara, "the personal God." Bhagavatī is the feminine of Bhagavān.

444. Īśvara.

445. Feminine of Īśvara, or Lord.

446. That is, particular Sadhanas evoke particular forms.

447. That is, in various masculine and feminine forms. It is a vulgar error to say, as does professor Fitzedward all in his notes on the Sāmkhya, that Śakti is only feminine. Grammatically doubtless it is feminine, but Śakti is, and is the cause of all forms.

448. Śakti manifesting as the vital principle.

449. The rite by which establishment of Her life in the image is effected.

450. That is, the particular prāṇa or vital principle of the Sādhaka.

451. That portion of the crown of the head which is called the "fontanelle".

452. Upacāra. There are ordinarily sixteen of these as to which *vide ante.*

453. Articles used in worship. The Sanskrit word is kept in the text, as the English term"articles" does not correctly describe Upacāra, which includes not only material articles such as flowers and lights, but welcome, prayer, etc.

454. The great Tāntrik Commentator on the Śāradātilaka.

455. As appears from the text which follows, the Upacāra are given in numbers varying from 38to 3.

456. That is, the coming of the Devatā after the invocation.

457. Her near approach to the worshipper.

458. Facing the Sādhaka.

459. The Sādhaka makes the Devī assume a fixed position before him.

460. The Sādhaka gladdens and propitiates the Devī.

461. The Devī is bathed.

462. That is, before the Devī.

463. Placing of sacred thread on the image.

464. The Devī is adorned.

465. A mirror is presented to Her that she may regard Herself and toilet.

466. Which is placed before Her and offered with a Mnatra, as are the rest.

467.After eating and drinking, She cleanses Her mouth, and then a napkin is offered that She may wipe Herself therewith.

468. This is always chewed after eating.

469. Sandal paste, perfumed oil, etc.

470. The Sādhaka walks round the image—a sign of reverence.

471. Bowing.

472. Nibandha Tantra.

473. The Hindus cleanse their teeth with a stick.

474. Rubbing the body with perfume and fragrant unguents.

475. That is rubbing the unguents in.

476. Of the unguent which remains on the body.

477. This is in text, and treated as part of Vādya.

478. Sacrifice into fire.

479. Fly-whisk made of yak's tail.

480. Offering of bed. It is imagined that the Devī will repose

Herself thereon.

481. Dresses are offered.

482. In the case of Śāktas sacrifice of animals and fruits and vegetables, in Vaiṣṇava worship the latter only.

483. Offering of food.

484. The Devī is welcomed as She appears.

485. Offering of paddy or unhusked rice (which is always ātapay that is, sub-dried), flowers, sandal paste durva grass, etc.

486. He who has the Mantra or secret word (Mantroguptabhasanam yasya asti), or initiated devotee.

487. Japa is defined as Vidhanena mantrocharanam, or the repeated utterance, mentally or physically of Mantra according to certain rules. It is of three kinds, and is described in the *Introduction to Tantra Śāstra*.

488. *Vide ante.*

489. See *Introduction to Tantra Śāstra* for a short description of this technical aspect of Mantra.

490. The Primary Mantra of the Devatā.

491. Aṣṭāṅgapraṇāma—bowing with tips of toes, knees, elbows, nose, and forehead touching the ground.

492. Author's parenthesis. This is known as Mukhaśodhana. For this and other processes, such as Jihvāśodhana, etc., processes preliminary to and involved in the right utterance of Mantra, see *Introduction to Tantra Śāstra.*

493. As to the "birth" and "death" defilements in the case of a Mantra, see Tantrasara 75 *et seq*.

494. Success or fruit.

495. Dharma, Artha, Kāma, and Mokṣa (see *Introduction to Tantra Śāstra*).

496. *Vide ante.*

497. The Mantra Om.

498. The Japa is of the Mūlamantra only. It is preceded and concluded by the recitation mentioned in the text.

499. The counting is done with the thumb on each of the three joints (technically called "yoni") of the fingers. The order, however, in which the joints are touched in counting varies with the Japa and worship.

500. The seed of a plant used in the worship of Śiva.

501. Putrañjīva.

502. As to this form of Sādhana, see *Introduction to Tantra Śāstra.*

CHAPTER - 15

VEDHADĪKṢĀ, INITIATION THROUGH PENETRATION

CHAPTER - 15

1. Vedhadīkṣā, Initiation through Penetration

The indescribable transmission disciple takes place from heart to heart, from body to body. Since in reality there exists only one Consciousness—the infinite realm of illumination—one can understand how the master's illumined consciousness is able to penetrate the disciple's obscured consciousness in order to enlighten it.

In two early Upaniṣad, the *Bṛhādāraṇyaka* and the *Kauṣītaki*, there is already a description of *saṃpratti*, a sacrificial ceremony during which a father, at the hour of death, identifies with his son through all the different parts of his body:

"Now, the father-to-son transmission, as it is called. When the father is on the verge of death, he sends for his son. After scattering fresh grass all over the house, setting up the fire and putting by his side a water jug with a cup, the father goes to his bed, donned in a new suit. Then the son comes and lies down on him, with his sense organs touching those (of his father). Or else (the latter) may perform the transmission when (the son) is sitting in front of him."

Then he performs the transmission: 'I want my voice to be placed in thee,' the father says. 'I receive thy voice in me,' says the son. 'I want my breath to be placed in thee,' the father says. 'I receive thy breath in me,' says the son. (This goes on likewise with sight, hearing, taste, actions, pleasure and pain, procreation, gait, intellect, and the son receives them all....[1])

2. The Plenary Oblation

The transmission of breaths from *guru* to disciple calls to mind the Vedic *agnihotra* performed by the householder who, morning and evening, has to pour an oblation of milk and oil into the sacrificial fire, *āhavanīya*, which consumes the ritual oblations and carries them to the gods to appease their hunger. Later with the *Chāndogya*

Upanisad, this offering to the divinities becomes an offering dedicated to the five breaths, the organs, and their corresponding divinities—that is, the now-satisfied energies. Such a gift should be offered in the mystic fire, the universal Self (*ātmanvaiśvānara*), [2] for "he who, understanding this, offers the *agnihotra*, it is in all the worlds, in all beings and in all selves that his offering is made" (V. 19-24).

Many years later, Abhinavagupta gives the Vedic offering a specifically mystical interpretation. While he too calls it "plenary oblation" (*pūrṇahuti*), he acknowledges no other divine fire able to consume the whole duality than Kuṇḍalinī nor any other offering to be poured into this fire than the master's penetration into the breath of the disciple, within whom the divine fire awakens and the flame of Kuṇḍalinī rises.

On several occasions he deals with this theme, one he has at heart. In his *vivaraṇa* to the *Parātriṃśikā*, he shows in what spirit one should perform the sacrifice. The oblation is offered into the sacrificial fire which, fed by each and everything, internally consumes the seeds of latent impressions (*vāsanā*); it consists in forsaking the limited I through self-surrender which alone gives access to the supreme I-ness, an undivided mass of consciousness and plenitude, namely Siva and his energy.

This sacrificial fire is no less than the great splendor of the supreme Bhairava, perpetually surging up amidst the *araṇi* of the supreme energy when, stirred up by the profuse outpouring of clarified butter (seman), she is "churned" by the effervescence of the unversal and intense love (-embrace).

In his gloss to the *Bhagavad Gītā* (IV. 24), Abhinavagupta specifies that the offered substances, such as clarified butter, reach the supreme *brahman*, as It is the very essence of the sacrifice and, by Itself, plenary oblation.

"*Brahman* is the offering, It is the clarified butter (*havis*), and by *brahman* the oblation is poured into the fire which too is *brahman*. In truth *brahman* is to be attained by one who becomes absorbed in the *brahman*-in-act."

Abhinavagupta interprets this stanza as follows: *arpaṇa*, the gift, is the penetration into *brahman* of all that arose from it. *Havis* is the whole universe, and the appeased fire is the supreme Consciousness. As to *brahman*'s oblation: whatever the activity performed by such a sacrificer, the supreme Consciousness reveals itself, as his *samādhi* is a *brahmakarmasn*, a way leading to the Self and yielding but one fruit, *brahman*, the Absolute.

3. Penetration of the *Guru* into the Disciple's Breaths

This *Pūrṇāhuti* is of primary importance to Abhinavagupta for, he says, "it is by becoming firmly established in this plenary oblation that a master bestows the liberating initiation." [3]This refers to the yogic practice known as "*harmsa*"[4] "swan," adopted by a *guru* in order to stir up and enlighten the initiate's consciousness. He first unites his consciousness with the supreme Consciousness; then, infusing his consciousness into the disciple's he penetrates therein by successive stations, one being known as the equinox (*viṣuvat*), a perfect equality particular to the void where the inspired and expired breaths terminate.

But once again we must turn to his gloss of the *Bhagavad Gītā* for here he discloses the secrets of the transmission through breath, while giving a fresh interpretation to a verse dealing with the great sacrifice, *svādhyāyajna*, "the one performed for one's own sake."

"Others offer as sacrifice the expired breath in the inspired, and the inspired breath in the expired; restraining the flow of the expired and inspired breaths, they devote themselves solely to breath control."[5]

Abhinavagupta explains that the sacrifice is not performed for one's own sake alone ,but for the sake of other, as well .Thus it is carried out in two steps:first, within one's own self (*svādhyāya*): the expired breath (*prāṇa*) being the resonance (*nāda*) that arises while extending from A to the equal energy (*samanā*), namely the *praṇava OṂ* coupled with the rising of Kuṇḍalinī.[6]

The *guru* offers this exhaled breath as an oblation in the inhaled breath, penetratng to the core of his own bliss, and maked this initial massive flow (*piṇḍa*) of *prāṇa* steady and firm, so as to instill it next into his disciple. Such is the first "recitation" for one's own sake or the firmness of the *guru's apāna*.

Then the master enters the disciple's body and, through the medium of the breath, he once again makes the twin offering of *prāṇa* in *apāna* and vice versa.

And this consciousness which has entered his inhaled breath is inserted into the disciple's sound vibration (*nāda*) so that it be purified.

When the exhaled breath is offered in the inhaled breath at the time of internal plenitude (*pūraka*), the *guru* becomes immersed in his own bliss, then he takes in the disciple's impure breath and purifies it. When the inspired breath is offered in the expired breath, that is the external void (*recaka*), the *guru* enters into his disciple ,who takes back the breath thus purified. In this way, the *guru's puraka* becomes the disciple's *recaka* and vice versa, in a continuous back and forth movement. With *pūraka* the enjoyment of sense objects becomes interiorized; with *recaka*, there is an outwards movement to allow apprehension of objects.

And again, when the *guru* exhales the breath, from the phoneme A to the equal energy, the *śiṣya* takes it back as his inhaled breath, but when it goes out of the disciple this breath is impure and must be taken again by the *guru* to be purified. The *guru* continues thus until the disciple's breath reaches the *brahmarandhra* and the consciousness of each is perfectly still. Then, in a single instant, the *guru* manifests the *praṇava* OṂ in his own essence and, inhaling the breath, he becomes one with the disciple.

4. This is how the *svādhyāya* sacrifice is performed.

Several points need to be clarified: that exchange of breath is by no means related to the ordinary *prāṇa* and *apāna*, but to their subtle nature, once they have entered into the median way.

Furthermore, there are two requirements for this sacrifice: the master must be able to release his consciousness from his body to infuse it into the disciple's consciousness; and the latter, for his part, must be prepared to instantly take in the expired breath of the master. Then, filled with the *guru's* consciousness, he gradually comes to share the various aspects of his blissful state.[7]

The transmission of *mantravīrya* or efficience of the perfectly controlled conscious energy is a long and difficult practice, especially in the case of the *abhiSeka*[8] of a disciple who is to become a master himself; since it requires that the initiate be of unfailing faith, steadfastness and dedication, few indeed are those on whom it is bestowed.

According to the *vivaraṇa* to the *Parātriṃśikā* (p.27), the *guru* inserts his consciousness into that of the disciple at a point called "equinox" (*viṣuvat*), because there the inspired and expired breaths are in equilibrium, equal, and therefore appeased. Abhinavagupta mention two distinct types of oblation, one partial, if the disciple intends to enjoy worldly pleasures during life and obtain liberation at death, the other total, if he has but one single desire, to unite with Siva.

5. Initiations by Piercing of the Centers

Various initiations, performed on a purely inner level by piercing the centers, bring the median breath energy (*madhyaprāṇakuṇḍalinī*) into play. They are meant for masters and disciples whose Kuṇḍalinī, is awakned. We shall see how the master, by acting on his own Kundalini, raises that of the disciple by entering his body through all or any one of the nine apertures, as he chooses.

Abhinavagupta briefly describes these initiations in Chapter 29 (236-253) of the *Tantrāloka*:

> 236. For the benefit of a disciple longing for immediate experience, a *guru* practising a highly efficient yoga can celebrate the initiation-through piercing that instantly grants him the longed for—fruit.

To define the term *vedha*, penetration or piercing, Jayaratha quotes a verse of unknown authorship according to which the breath energy, acting as a drill, pierces the Self, viewed here as a precious stone. "Such is the type of piercing by which the bonds can be untied" (p. 148).

Due to his proficiency in the practice of Kundalini, such a *guru* differs from a mere scholar; book knowledge remains fruitless if not paralleled with extensive experience.

> 237—238. This initiation by penetration, described here and there in the treatises, and in many ways, should be performed by a master well versed (in this field). When duly performed, it consists of penetrating higher and higher into the disciple, who clearly and unmistakably feels it through his centers. This is how he acquires supernatural powers......However, according to the *Ratnamalatantra*, if he fails to bring about the rising from wheel to wheel, the penetration then goes downward and will be termed as demoniac.[9]

In a verse quoted by Jayaratha, those two antagonistic movements are clearly indicated: the ascending course bestows liberation and awareness, while the untoward descending course is related to penetration by a demon (p. 249).

Indeed, if instead of moving upward the flow of energy goes down from wheel to wheel, no fruit is born; still worse, this flow becomes an obstacle to spiritual life, leading to depression and a dissipation of energy. Such a process endangers both master and disciple, for the benefits as well as the risks involved in these initiations are shared by both. A failure is due either to the master being not sufficiently experienced or to the disciple not sufficiently prepared.

> 239— 240. In the *Gahvaratantra*, the Lord mentions a sixfold initiation by penetration: (the first four forms) resort to the mystic formula ("I"), to the inner sound, to the *bindu* or virile potency, and to the energy; (the last two), to the serpent penetration and to the supreme penetration.

These penetrations yield much the same results, however, some of them are more complete or more efficient that others.

In all of them the *guru* makes the breath enter into the lower center of his own body and then performs the type of penetration which he deems specially fit for the disciple.

6. *Mantravedha*.Piercing of the Centers by Means of Mantra

> 240—243, The (master) first meditates on the eight-spoked center (that of the heart) ..., dazzling with light. Then, through it, he penetrates into the heart wheel of his disciple. Such is the penetration by means of mantra ("I"),. Or else, having established the letter Ā[10] in (his own) body in a ninefold way, the master sends it through yogic projection into the disciple's body where, fiery and ablaze, it loosens his bonds, enabling him to unite with the supreme Reality. This method, expounded in the *Dīkṣottaratantra*, was revealed to me by my master Śambhunātha.

The spontaneous mantra, which springs out of the disciple's eagerness to recognize the supreme I-ness, is by no means a sound or a formula, but a realization of the "I" (*aham*) of such overwhelming power that it pierces the heart *cakra*. Thus it appears as a heart-to-heart initiation since through the power of the "I" realized in his own heart, the master touches the heart of his disciple.

Kuṇḍalinī begins to move from the root center. First, the guru prepares the eight-spoked wheel[11] in his own heart, then unfolds it. For, as she moves up to the heart which starts vibrating, Kuṇḍalinī must be full of force and ardor, or else she would not be able to pierce the disciple's heart. Sending her out through the nine apertures of his body, the *guru* makes her enter the initiate's body through the same apertures; then, in the form of the mantra "I" he makes her ascend through all of the centers to the *brahmarandhra*.

7. *Nādavedha*, Piercing through Mystic Resonance

> 243—244. Known as *nadavedha*[12] is the piercing brought about by the upward push of the resonance according to the process of creation (of the *mālinī* going from *NA* to *PHA*); through this spontaneous resonance, let the master enter the disciple's consciousness. This is what is called piercing through mystic resonance.

This type of penetration, meant for a yogin wishing to work for the welfare of the world, is performed through the help of a sustained sound. It is called a creative process because it goes from master to disciple.[13] The inner sound, similar to the sound perceived when the ears are stopped, first arises in the median way of the *guru*, and moves up to his heart or his *brahmarandhra*—as both have now become one. At the same moment it spontaneously enters the body of the disciple, whose breath is converted into resonance, *anacka*.[14] The latter then moves down from the heart to the *mūlādhāra* wheel, which starts spinning; thence it moves back up to the brahmarandhra, piercing the wheels which vibrate one after the other, and the discipie becomes aware of this course of this mystic resonance.

The desent of the Kuṇḍalinī resonance from heart to root center should not be confused with the desent of the demoniac way, during which the energy, as it moves down from wheel to wheel, activates them one by one; for here, the desent occurs at the beginning of the practice and prior to the ascent of Kuṇḍalinī from center to center.

Jayaratha quotes three cryptic verses from the "profound" Tantra (the *Gahvara*): "(Let the master), emitting first a sustained sound, take hold of the sound within the sound itself; then, uttering the phonemes from *NA* to *PHA*, let him purify the pathway of the phonemes and perform the piercing by means of sound. That, O Goddess, is what is called 'piercing through sound.' "

8. *Binduvedha*. Piercing through Virile Potency

> 244—245. O Maheîânī! Let (the master), whose virile potency (*bindu*) shines forth like a flame, illumine—through its help—the (disciple's) consciousness fixed in the *bindu*'s seat (and already) firmly established on the pathway between the eyebrows; or else, let him pierce the target of his heart; this is what is praised as the so-called penetration of the *bindu* (virile potency).

During this penetration the guru gathers into his heart all his virile potency (*bindu*), brings it to its full force and, when it becomes a live flame capable of enlightening the disciple's consciousness, he takes it up to the middle of his eyebrows; then he makes it enter the consciousness of the disciple, who, likewise, focuses on the *bindu* situated between the eyebrows. If the disciple's center is pure and fully awakened, the master deposits the virile potency there; if not, he places it in his heart, or if again impossible, in the bulb. Then, as it touches the root center the breath is transformed into a very powereful seminal flow which, in both master and disciple, spread throughout the body and rises to the *brahmarandhra*; the initiate, then, becomes aware of the virile potency streaming through his centers, and all attraction toward the pleasure of this world vanishes.

9. *Śāktavedha*. The So-called Energy Piercing

> 246—247. O Beautiful One! Through *uccāra*[15] of the lower muscles of the trunk (the master) exerts an upward thrust upon the essence of the energy up to the possessor of the energy (śiva); then, spontaneously, without any effort of utterance, he lifts the coiled serpentine energy dwelling in the triangular seat. Let him, by her help, pervade the entire universe. Such is the description of the piercing by means of the energy, in which the penetration (resembles). that of the bumble bee.

Without the help of the commentary this stanza would be incomprehensible; the term *uccāra*, already difficult to translate, here assumes numerous connotations. First, that of an upward contraction by means of the muscles of the rectum (*mattagandha*), with the purpose of making Kuṇḍalinī ascend. *Uccāra* also means a conscious, powerful rising; finally, "*uccāra*-without-*uccāra*" refers to the spontaneous rising of the sound vibration, which occurs without any exertion of the will, which does not require any practice or effort; the energy moves up spontaneously, humming like a bee—both in vibration and in sound.

The piercing, meant for a disciple who wishes to develop his power, is characterized as complete because it goes from lower to higher center while awakening all the wheels. Through a process of contraction and dilatation exerted on the rectum, the *guru* powerfully draws the breath up inside the median way in order to take on the whole energy by seizing the "two feet of śiva" having a unique savor, in other words, of Siva in full possession of his energy. In the course of this piercing, the master enters the disciple's body and, while taking his own Kuṇdalinī upward, he awakens and raises that of the disciple; the latter then feels permeated by a flood of energy of such intensity that it rushes straight along the median way from center to center and, reaching the top of the head, it joins with śiva, the master of the energy, as perfect consciousness and divine potency have now become inseparable. This is how the *uccāra* of Śiva is achieved.

The distinctive feature of this piercing is its spontaneity, for its attendant sound is like the continuous and natural humming of the black bee. The energy awakens simultaneously in master and disciple, so they have only to focus on this humming sound arising within as the wheels begin to spin and vibrate.

When the ascent is completed, the universe, hitherto latent in a subtle form within the triangle of the lower center (*śṛṅgataka*), now bathes in the universal energy, making it impossible to detect the slightest difference between the divine energy and the universe, so perfect is their commingling.

The next piercing, where Kuṇdalinī rushes up at once straight to the summit, is also a spontaneous one; for as soon as bliss manifests, all process of penetration necessarily comes to an end, since bliss and spontaneity go hand in hand.

10. *Bhujaṅgavedha*. The So-called Serpent Piercing

> 248—251. This supreme energy blossoming into bliss is adorned like a five hooded cobra as she rises from the inferior to the superior center. Thus her fivefold aspects are witnessed in functions, in the levels of reality, in lunar days, in centers, in energies (*kula*), in creative causes, in gods (from Brahmā to Sadāśiva), and in organs.
>
> When this energy endowed with five modalties draws herself up from the *brahman*'s (lower) seat and enters the *brahman*'s (higher) seat, she flashes forth like lightning in the former and then

dissolves into the latter. Having thus penetrated, let her pierce the body, let her discover the Self. Such is the so-called serpent piercing, as described in the *Bhairavagma.*

This piercing, although related to the previous one, yield a higher type of awakening—immediate and universal in nature. An overflowing bliss replaces the mystic resonance (*nāda*). The ascending movement, starting from *mūlādhāra* and ending its course in the supreme *dvādaśānta*, does not stop along the intermediate centers; and using the same term "*brahman*" to refer to both the starting and the finishing points only stresses the fact that, during this flashing ascent, the two centers are but one.

The raised energy looks like a cobra whose five hoods, spread out and intensely vibrant, symbolize the numerous facets of the universe: the five *kalā* or spheres of cosmic energies (*śāntātīta*, *śānta*, *vidyā*, *pratiṣṭha*, and *nivrtti*,),[16] the five *tattva*, from the earth onward, the five *nanda*, or lunar days (*tithi*), the five *vyoman*,namely, *janma*, heart, *bhrū*, and so forth, the five *kula* (the aspects of energy), the five gods of creation (from Brahmā to Sadāśiva), and the organs of cognition and action.

The yogin is endowed with an energy operative in this world (*kriyāśakti*), and his bliss, first permeating his body, now pervades the universe, a universe made of consciousness and one with the Self.

11. *Paravedha.* Supreme Piercing

252—253. "As long as thought is still resorted to, and until disappears (the penetration is that of the serpent); but once it has completely vanisheodo Sovereign of the gods! then bliss is called supreme." Henceforth no sense argan, no breath, no inner organ, no thought, no knower and known, and no mental activity. The disappearance of all the modalities of Consciousness, that is regarded as the supreme piercing.

As long as there is penetration, as long as the universe is apprehended by the consciousness endowed with *vikalpa* in the five ways described above, one does not go beyond the so-called serpent initiation. The ultimate stage is the fruit of the previous ones. When the highest piercing takes place, in the absence of mental dichotomy (*vikalpa*), how could a penetration be perceived? If there were one, it would take place everywhere and not in a specific center. When he has reached the one and only Center, the yogin is omnipresent and as his median way is universal, the centers are everywhere and contain everything.

The yogin is no longer aware of his body as being separate from the universe; he does not know where he is; and his vikalpa having vanised, he experiences only bliss and indescribable rapture (nirvikalpacamatkara).

12. Outer Initiations[17]

In his *Tantrāloka*, Abhinavagupta mentions other initiations through piercing. Although of an outer type when compared to those previously described, they do make use of the Kuṇnalinī energy. Here again, only masters initiated into the mystical secrets (*rahasya*) are qualified to perform them (255).

First there is a piercing by means of mantra (*mantravedha*); the *guru* visualizes the disciple as sitting within a triangular shaped *maṇdala*, [18] and by means of the fire phoneme and the seed of illusion, he pierces, with the help of this blazing fire, the knots of the disciple; he then unites him with the supreme Reality (256).

In the next piercing, *saktavedha*, the *guru* uses the energy to enter into the disciple through one of the three conduits (*nādi*), and focuses the whole consciousness in the bulb. Then, moving around and with great impetus, he uses the five organs of action, the eight organs of cognition, and the tuft of hair in order to unite the selected center with this consciousness, now at the summit of the trident of energy (257-258).

In the piercing by means of the form (*rūpavedha*), the master visualizes some image of a divinity shining brightly between the eyebrows, in the *bindu* center; then he must at once identify the disciple with this image. As soon as the disciple clearly perceives this image, he communes with the divinity it represents and ultimately becomes one with it (261-262).

During the piercing through supreme knowledge (*vijnanavedha*), because master and disciple are convinced of their identity, the master transfers the eightfold knowledge to the disciple through the subtle thread of his conduits (*nadi*), making the sun of a divine knowledge instantly gurge forth in the ether of his heart (263-264).

When performing the piercing on certain points of the body (*sthānavedha*), the master rests in each of his disciple's wheels and gradually ignites them, starting from the root center (267).

While there are three chief conduits–*suṣumnā*, *iḍā*, and *piṇgalā*—those to which they are connected are countless. Piercing by means of the conduits (*nṭḍīvedha*) allows the adept to unite with them all. And that is the goal.

The current running through the selected conduit passes through the chief conduits located in the sense organs. This piercing by means of the *nādī* producesi different forms of awakening (268-269).

Like an animal with a powerful tail, a great yogin, by exploding someone else's conduit curled up in his own conduit, can make even a *siddha*—an accomplished being endowed with supernatural powers—fall to the ground.

The supreme piercing (*paravedha*), the *guru* bestower of divine nature, reveals the supreme ṣiva to one who, in a state free of all duality, becomes intensely aware of the highest pierrcing involving all the centers (271).

13. *Abhiṣeka*, Consecration

We have yet to deal with the highest form of initiation, where the master works on the disciple's energy after bestowing upon him the grace by which he becomes a master (*ācārya*) fit to initiate many disciples in his turn.

The purpose of the ceremony described by Abhinavagupta[19] is the identification of the disciple with the master "just as a torch is kindled by another torch," the disciple emulating his master in every possible way: mystical expreiences, knowledge, behavior, character traits, and so forth.

After the anointing, the *guru* infuses into this new master the power of the mantra (mantravīrya). To prepare for this, the latter must spend six months meditating on all the formulas; and by identifying with the mantra, he shares its power which is essential to break his bonds. Then he returns to his master and sits in front of him; at his point a heart-to-heart initiation takes place, not unlike the piercing through resonance (nādavedha) previously described. [20]

> 33-40. From the heart wheel of the *guru*, the vital energy rises up like a straight line, being the essence of sound, subtle and akin to a mooncrystal (that is, to a beneficial nectar, clear and pure). Appeased, it passes through the successive centers, and inside the median way rushes up to the superior center. (There, within the very breath energy, the master fills the disciple's heart with this mantric essence).
>
> Then he emits the mantra, which shines like a vivid flame and springs forth from all the apertures of the body... At last satisfied, the point of the flame subdues in the Heart[21] center once the butter it fed upon has completely melted away.

So, through the *uccāra* of the breath energy, the *guru* instills the sound essence of the new *ācāy* rain to his chief centers, from the root center to *talu*, following the main stages of the *Om* energy[22]—the last of which gives him access to the supreme śivea. Whatever center is worked upon by the master, the mantra proves efficient. When infused into the *sadhaka*, this mantra comes back to the master's heart, and from there moves up to his *brahmarandhra*, down again to his heart, and then returns to the disciple's heart, in a continuous back and forth movement between I and initiate.

Through this consecration related to the pure Science (*vidyā*), the new master acquires the power of the mystical formulas, so that any mantra he will give to his own disciples will itself prove to be potent, pure, and capable of setting them free.

14. *Vedhadīksā*

Vedhadīksā ca bahudhā tatra tatra nirūpitā |
sā cābhyāsavatā karyā yenordhvordvapraveśatah | | 237
śisyasya cakrasambhedapratyayo jāyate dhruvah |
yenānimādikā siddhiśrimālāyam ca coditā | | 238
ūrdhvacakradaśālābhe piśācāvśa eva sā |
mantranādabindśaktibhujangamaparātmikā | | 239
sodhā srīgaðvare vedhadiksoktā paramśinā |
jvālakulam svasāstroktam cakram astārakādikam | | 240
Dhyātvā tenāsya hrccakravedhanān mantravedhanam |
ākāram navadhā dehe nyasya sāmkramayet tataḥ | | 241
nyāsāyogena śisyāya īpyamanam maðarcisām |
pāśas tobhāt tatas tasya paratattve tu yojanam | | 242
iti dikṣottare drṣto vidhir me sāmbhunoditað |
nadoccarena nadakhyaḥ sṛṣṭikramaniyogataḥ | | 243
nādena vedhayec cittam nadavedha udiritað |
bindusthanagataṃ cittam bhrumadhyapathasāmsthitam | | 244
hrllaksye vā mäðeśāni bindum jvalakulaprabham |
tena sāmbodhayet sādhyam bindvakhyo, yam prakirtitaḥ | | 245
śāktam śāktimaduccārād gandhoccarena sundari |
śrngatakaśānastham tu kutilam kundalākrtim | | 246
anuccārena coccāryā vedhayen nikhilam jagat |
evam bhramaravedhena śāktavedha udāḥrtaḥ | | 247
śā caiva paramā śāktir ānandapravikāsinī |
janmasthānāt param yāti phanapancakabhusitā | | 248
kalās tattvāni nandadyā vyomāni ca kulāni ca |
braḥmadikāanany akśāny eva sā pancakātmika | | 249
evaê pancaprakārā sā braðmasthānavinrgatā |
braḥmasthāne visāntī tu tadilīnā virājate | | 250
Pravistha vedhayet kayam atmanam pratibhedayet |
evam bhujangavedhas tu kathitio bhairavagame | | 251

tavad bhavayate cittam yavac cittam ksayam gatam
ksine cittle suresani parananda udahatah | | 252

nendriyani na vai prananantahkaranagocarah *1*
na mano napi mantavyam na manta na manikriya | | 253

sarvabhavapariksinah paravedha dahratah | |

Foot Notes

1. *Kauṣītaki Upaniṣad*, II.15, translated into French by Louis Renou, p. 46, Ed. Adrien Maisonneuve, Paris 1948.

2. Agni's designation as "all-pervading" (*vaiśvānara*) is henceforth transferred to the Self (*ātman*).

3. P.T. v.p. 27.

4. Cf. here p. 10.

5. *Apāne juhvati prananam prane panam tahy are pranapanagati ruddhva pranayamaparanath* | | IV. 29.

6. Cf. here p. 49.

7. Cf. here p. 75.

8. This ceremony was, originally, the enthronement of a price by a Brahman priest, Here pp. 100 seq.

9. Piśācāveśa, cf. here p. 69. Our analysis of the next stanzas draws partly on Jayaratha's gloss.

10. Or the wheel of Kuṇḍalinī.

11. And thus that of the heart, in preference to the twelve-spoked wheel situated in the navel region 9 (Jayaratha).

12. Here *nāda* is synonymous with *dhvāni* and *anāhata*.

13. By contrast the process of resorption going from disciple to *guru* is not appropriate in the present case.

14. Cf. here p. 41.

15. Cf. V.B. *śl*. 24, here p. 39 n.4 *Uccār*—to rise, to emit, to utter; *uccāra*, release, subtle rising of the breath and the energy, accompained by sound vibration.

16. Cf. Andre Padoux, *Recherches sur la Symbolique et. l' Energie de la Parole dans certains textes tantriques*, p. 280-82.

17. These initiations are nine in number; however only a few of them are of any relevance here.

18. With the subtle, all-pervading and equal energies as its three corners. Cf. here p. 49.

19. T.A. Ch. XXIII, *śl*. 1-39, a condensed version of which is given here.

20. Cf. here p. 94.

21. Textually, "Navel" glossed as "Heart."

22. Namely *ardhendu, rodhaikā, nāda, nādāntra, śakti, uyāpinī, samanā and unmanā.*

CHAPTER - 16

SOMĀNANDA'S ŚĀKTAVIJÑĀNA

CHAPTER - 16

Somānanda's *Śāktavijñāna*

Discriminative knowledge related to the energy[1]

(The thirteen movements or stages of Kundalinī are as follows:)

1—2. Seat penetration, aspect, object (of contemplation), symptoms, the act of raising (Kuṇḍalinī), awakening, rest in the centers, access to the stages, final state (of the energy), rest, radical change, and finally origin or return.

3. The highest discriminative knowledge related to the (Kuṇḍalinī) energy thus comprises thirteen stages. And in all the Trika scriptures they are referred to by Śiva himself.

1. *Sthāna*. Seat or Station

4. Five fingers' breadth below the navel and two above the sexual organ, there between these two, is situated the bulb known as *cakrasthāna*, the seat of the lower center.

2. *Praveśa*. Penetration (of Kuṇḍalinī)

5. After the inspired and expired breaths have been stilled, let the thought be focused on this very spot.[2] When the movement of the breath is completely under control, to the point of it being guided into the median way, this is what is called "penetration."

3. *Rūpa*. Aspect

6. Now I am going to describe the aspect thereof. (It consists of two centers): one looks like the triangular water chestnut,[3] and the other, permanent, possesses six spokes.

7. The bulb (*kanda*) looks like the flower of a pomegranate; it is red in type and (pure) contemplation in essence. In the enumeration, its aspect is the the third (stage).

4. *Lakśa*. Object (of Contemplation)

8. Let the thought be focused in the middle of this bulb, until it is firmly grounded there, and as the breath, having been first relinquished,[4] becomes still, the (pursued) goal stands revealed.

5. *Laksana*. Symptom or Characteristic Sign

9. The energy made of unstruck sound (*anāhata*) stands in the middle, in the wheel of the bulb, looking like a straight line with serpentine undulations at both ends, above and below.

10. (This) state (of immobility) thus settles below and above. Between those two (that are sun and moon), the *kalā*[5] is indeed resplendent with a brilliance equal to that of a thousand suns.

11. This energy can be ascertained by slightly restraining the breath (inside). That is what is referred to as "symptom."

And now the supreme ascent:

6. *Utthāpana*. The Act of Raising

12. And, while engaged in the practice of expiring (the inward breath), let one repeat the formula (*Om*, *aksa*, *hrim*) and concentrate upon the fully awakened energy, the supreme Goddess (straight) like a staff.

13. Arising from the middle of the (root) support, she rests in the *suṣumnā* channel. This is what is referred to as "*utthāpana*," the act of raising. And now the Awakening:

7. *Bodhana*. Awakening

14. Now when she is in the bulb, she must successively pierce her way through the navel, then through Brahmā situated in the heart, then throgh Visnu, the unshakable, standing in the throat, and with no delay let her enter Rudra seated at the vault of the palate

15. Then let her enter Ìśvara, standing between the eyebrows,

and penetrate into Sadāśiva through thgate of *brahman*. Once awakened, let her quickly reach the realm of the unrelated Śiva.

8. *Cakraviśramaṇa*. Repose in the Centers

16. That is what is called awakening. Now, repose in the (various) centers. The energy pierces the *brahmarandhra*, (lotus with a thousand) petals,[6] dazzling, innate, fluid and (yet) similar to the immutable firmament.

17. This is the immortal diadem[7] and also the energy, besides being *brahman* itself; this is *bindu* and *nāda* (*ś*iva and the energy). Such indeed is what is known as the twelve wheels.

18. When the energy has pierced the wheels in succession, let this great Goddess take her rest in each for a while.

With relation to the wheels, this is the best repose.

9. *Bhūmikāgamaṇa*. Access to the Stages

19. At first the heart trembles: next the gate of the palate itself, together with the head starts to spin. Then in this (yogin)[8] appears the symptom of having transcended ordinary vision.

20. He lets each part of his body oscillate, his limbs at the joints too and his heart flutters under the supernatural influence of the integral Science.

21. Whatever the modifications produced by such a state, let one not be afraid of them; this is the Sovereign's play.

22. Intoxicated by the ambrosia, she brings about those numerous modifications resulting from actions performed through many births, according to the modification of the three energies.

23. (The yogin) shakes the bonds related to the impurity stirred up by the supreme energy. Such is what is known as the access to the stages. Now the final state will be explained:

10. *Antāvasthā*. Final State

24. When he reaches this final stage, various manifestations

arise unexpectedly from the bulb: horripation, floods of tears, tendency to yawn, stammering, bursting of the knots, divine joy of touch, and vibrations in the *bindu*.[9]

11. *Viśrama*. Perfect Repose

25-26. The final state has just been explained; now comes the description of repose: when the energy arising from the navel center fully awakes, at once[10] all the outward directed organs are gone, while the supreme energy dissolves in the supreme abode.

27. When the subject no longer discovers any other object to be known (apart from himself) and when his energy rests inśiva, that is called "repose."

12. *Pariṇāma*. Radical Change

28. If, at the very place where the energy found repose, absorption of thought is achieved, then for those being endowed with certitude, it is in its nature of absolute Self that the Self must be known.

29. When the Self is *parama* śiva himself, that is precisely what is meant by radical change, for it is he who continuously pours the celestial ambrosia, the Life *of human beings*.

13. Āgamana. Return

30. But consciousness should be held at this place for this divine energy will penetrate there again. Such is her final return.

Thus has been given the whole teaching about the thirteen (stages).

Such is the full text of *Discriminative Knowledge* Related to the (Kuṇḍalinī) Energy by the venerable Somānanda.

May writers and readers be prosperous!

14. Analysis of the śaktavijnāna

The *Śaktavijñāna*, without mentioning the breath accumulation in *tālu* begins its description of Kuṇḍalinī's ascent with the penetration of the breath right into the root center or the median way.

I-II. To raise Kuṇḍalinī one should engage in continuous contemplation (*cintanā*), for in her essence she is contemplation. Then one visualizes the so-called "birth" triangle (*janmādhāra*) whose naturally downward-turned apex must be reversed just as the breath enters it and Kuṇḍaliī stretches up. If this triangle is not used for concentration, it will gradually fade away; but if attention is fixed upon it while the raising of Kundalī is attempted, it becomes solid, firm, and steady. Subsequently it changes into a six spoked wheel *ṣaṭara,* when the energy and Siva become inseparably united.

III. *Rūpa*, aspect: This center is red because red is indicative of the awakening of Kuṇḍalinī. The first stages take place in *mūlādhāra*.

IV. *Lakṣa*, the object of contemplation, is the still-unformulated goal toward which one is groping; it begins to discover itself when the one-pointed thought is firmly fixed on the bulb and when the breath subsides of its own accord. It becomes still even without the least effort to be aware of it.

Such is the meaning of *tyakta*, forsaken, cast aside in a natural way; one simply forgets to breathe. Indeed, if the breath is stopped will fully before it has first been appeased, life will be endangered.

V. *Laksana*, symptom: At the stage of penetration, the *prāṇa* or vital force shoots forth to the root center. Henceforth it remains there, still, with no trace of inspiration or expiration, and Kuṇḍalinī thus, lies motionless. Only a sound vibration moves through the coiled one, from head to tail, the spontaneous *anāhata* sound springing up from within.

Kuṇḍalinī is serpentine, coiled-up[11] in the manner of a snake. She has two extremities, which seems to mean that the yogin, from head to foot, experiences nothing but Kuṇḍalinī as she lies motionless between the two poles of sun and moon, encompassing *prāṇa*, *apāna*, and all dualiy.

Thus appeased, Kuṇḍalinī assumes a most wonderful brilliance.[12]

The symptom of this state is the quiescence of the energy; this perfect quiescence can be easily ascertained by a slight breath retention.[13] *manāk*, "somewhat" that is, by keeping the air in the lungs naturally and smoothly, without exerting any external pressure or any effort whatsoever. And the same goes for the next stage:

VI. *Utthāpana*, the act of raising. Kuṇḍalinī draws herself up to the entrance to the median way through spiritual energy alone and not by means of breath exercises. A deep absorption (*samādhi*) very naturally induces the straightening which cannot occur but in the median way.

Expiration of the inner breath (*antahrecaka*)—the void at the end of expiration–infuses the necessary power for Kuṇḍalinī to become as rigid as a staff. To this end, the yogin recites the formula Oê, *aksa*, *hriê*. Oê is the well-known *praṇava*, *akṣa* contains all the phonemes from A to *KS*, and is therefore the *mātrkā*, the Life of the phonemes, while *hriê* is the Kuṇḍalinī mantra.

At the same time, the yogin beholds both extremities of the coiled one and concentrates on the act of raising seeing her uncoil and stretch up.

Kuṇḍalinī, it should be noted, moves no further up than the root center and rests in the median channel. That is the stage of bliss.

VII. Then, at the stage of awakening (*bodhana*), the energy rises from the bulb to the superior center.

The *Svacchandatantra*[14] describes the same stages as well as the divinities or energies of the Lord which preside over them: Brahmā in the heart, Visnu in the throat, Rudra in the palate, Iśvara in the center between the eyebrows and the eternal śiva (Sadāśiva) in the *brahmarandhra*. In addition to this, the *Saktavijnana* mentions the unrelatedśiva (anāsritaśiva) situated in the Void beyond all void.[15]

Those divinities preside over specific functions within the body.

VIII. Next comes repose in the superior center, an innate, resplendent petal—now undulating, now immobile, and also both at the same time since it is the All.

Here the twelve wheels are those six related to the subtle body, *mūlādhāra*, and so forth; as for the six cosmic wheels that rise from earth up to Sadāsiva, they are located at points that correspond to those of the subtle body.

Having described the centers, the author now turns to the various movements of Kuṇḍalinī and the manifestations produced during her ascent from wheel to wheel, which she quickens as she passes through them.

IX. When access to the stages of yoga is gained, the powerful energy pierces and penetrates[16] each wheel, for as long as it does not permeate the 72,000 subtle channels, the yogin is subject to strange alterations, as the center is first touched, then opened, and finally fully awakened.

If while freely moving up it stops for a few minutes at each wheel and causes it to vibrate, during the long period of preparation and when a center is pierced for the first time, certain, often spectacular, disturbances do occur; under the terrific pressure of the ascending Kundalini and the extreme tension she generates, the body can reach in unpredictable ways. Thus a violent tremar spreads from the heart; then the vault of the palate starts vibrating And just as the yogin becomes omnipresent, he feels dizzy[17]—a stage indicating celestial sight (*divadrsti*), which pierces through everything unobstructed. And again, under the influence of the pure mystic Science, the limbs oscillate at the joints[18], the heart throbs when the yogin shifts from the individual to the universal state.[19]

All of these transformations affecting the yogin are not to be feared; this is but Kuṇḍalinī who, totally intoxicated by the nectar of bliss, playfully assumes those varied forms. Having lost her composure, she knocks forcefully at the doors of the centers, and finding her way obstructed, arouses unexpected effects. The obstacles on the path are the knots due to impurities accumulated from a distant past. Consequently the reaction of each individual is dependent in part upon the latent tendencies from past lives. After having shaken the bonds until they break altogether, Kuṇḍalinī finds access to the final stage:

X. Final state. From certain symptoms it may be inferred that the energy is rising: a flood of tears, horripilation, spontaneous half opening of the mouth as at the time of death. Also it may happen that, while engaged in conversation the yogin begins to stammer to utter words, to speak in a voice broken with sobs of joy.

The knots burst open in those centers that no longer resist the penetration. How divine the sensation when Kundalini, permeating the 72,000 nāḍī, pours bliss into the entire body. Finally sparks full of power (*virya*) spout from he bulb; this scintillation occurs when vibrations (*spanda*) course through the centers. *Binduvirya* also alludes to the inner practice of virile potency that rises through the median way to the *brahmarandra*.

XI. At the stage of rest (*visrama*), when Kundalini, leaving the navel center, fully awakens, all the sense organs, no longer turned outward, merge into the pure subjective energy, much like the sun setting on the horizon. Once the energy subsides, all the organs naturally calm down, outwardly-turned activity and dichotomized thought no longer exist.

Upon reaching the supreme *dvadasanta* the energy is absorbed into Śiva, while secondary wheels and centers merge and flow as a single unit inside the median way. At this stage of oneness, or pure consciousness (*cit*), the yogin experiences a peace henceforth indestructible.

XII. The stage next to last consists of a radical change (*parinama*), when thought (*manas*), absorbed in this state of rest, disappears, and the yogin makes his final sift from the limited to the absolute Self (*paramatman*), realizing with full awareness his identity with *paramasiva*, the universal Self. The Self then continuously pours the celestial ambrosia.

What is the difference, then, between verse 28 and *sloka* 29-30? The former deals with a state relate to practice (*sadhanavastha*), whereas the latter refers to an easy and spontaneous realization (*siddhāvasthā*).

XIII. *Ā*gamana. The double meaning of the root of this term, *āgam*, return and origin, conveys accordingly the idea of an oncoming which is but the origin. If thought is concentrated on this cosmic state, divine energy once again pervades with full spontaneity all worldly activities (*jantuj*īuana of verse 29), being their very Life. Thus, from a limited starting point one gains access to the unlimited and, endowed with a divinized Consciousness, comes back to the starting point, henceforth apprehended as unlimited.

Foot Notes

1. Edited from a *sharada* manuscript together with the *Paratrisikatatparyadīpikā* of unknown authorship, in the Kashmir Series of Texts and Studies, pp. 47-49, by Pandit Jagaddhar Zadoo, 1947, Śrinmagar.

2. The previous station.

3. Within the bulb both sexes reside: that of the adept, looking like the sṁgahaki—the fruit of the water chestnut, symbolic of the triangle (*trikona*)—and that of the opposite sex, symbolised by a six-spoked figure, the seal of Solomon; thus it contains one's own sex and the complementary sex. About the *satkona*, cf. here pp. 33, 199.

4. *Tyakta* forsaken, cast aside.

5. *Kala* is the divine energy, in the sense of a lunar portion, the six—teenth, that shines brightly Cf. Hymnes aux *Kali*, pp. 41-42 and 188.

6. *Dala*, "lotus shoot," that which unfolds spontaneously, but also (lotus) "petal," referring to the thousand-petalled lotus in the *sahasrara*.

7. The crown of the head.

8. Instead of *satas* (of this being), should we read *yatas*?

9. That is to say *uirya*. Cf. my commentary.

10. Read *tadasu*.

11. *Kutila*.

12. Cf. V.B. sI 37.

13. *Kumbhaka*.

14. IV-SI 258 seq. Cf. T.A. VI. 187.

15. *Sunyatisunya*.

16. According to the double meaning of *vyadh*.

17. Cf. here p. 74.

18. Also mentioned by Saint John of the Cross.

19. One feels as if a bird is inside one's chest, but there are no actual heart palpitations. Cf. here p. 58. where *ghūṃi* is related to the divine and omnipresent Heart.

CHAPTER - 17

GORAKṢANĀTHA'S AMARAUGHAŚĀSANA

CHAPTER - 17

1. Gorakṣanātha's *Amaraughaṣāsana*

The Nātha

What follows is but a brief account of the origins of the Kula school—that of the Nātha—and its founder, Matsyendranātha or Macchandanātha, who revealed the sacred texts belonging to this mystical school.[1]

Abhinavagupta's *Tantrāloka* opens with a tribute to this great "fisherman" who destroyed the net of illusion:

"May Macchandanātha be propitious to me," says he, "he who tore apart the glowing net made of knots and holes, a batch of bits and pieces unfolding and spreading evertywhere" (1.7).

Matsyendra revived the Yoginikaula sect and preached his doctrine in Assam. Is he the author of the *Kaulajñānanirnaya*, the *caryā* and the *dohā* of the Sahajīya cult ? Is he that Minanātha who wrote the *Yogavisaya*? His date cannot be ascertained; he may have lived between the eighth and tenth centuries.

His disciple, Goraksanātha,[2] was held in great reverence in North India as an accomplished being (*siddha*). He wrote the *Siddhasiddhāntapaddhati*, the *Amaraughaprabodha* ("Awakening Revealing Immortality"). We have no hesitation in also ascribing to him the *Amaraughaśāsana*, "Immortal Flow," which keeps death away and enables one to conquer time. It enables the yogin to become aware of nonduality and quickly reach the efficience precisely called *amaraughasiddhi*.

Since they apply the name sivagotra to themselves, the Natha are Saivites. To them Siva, as pure Consciouness, enjoys equietude and eternity, whereas Sakti, his energy, is the source of change and of the varied experiences related to it.

The Natha have as their goal liberation in life. The steps taken toward this end are simple. They advocate neither outer religious practice nor scriputral knowldge. Their only emphasi is on a direct path, as short as possible a way which the mystic discovers withing himself, right in his own body—the privileged place for perience, wheter of the godhead, the ẹnergy, or thunivers.

To this end th Natha resort to but one means: intution and sahajasamadhi, the spontaneous absorbption. Therefore they are called Sahajiya," adepts of spontaneity. Simplicity of heart and mind is their distincitive feature. Throughh sahajasamadhi thought becomes absorbed in bliess, the false sense of objectivitiy and duality weakens and ultimately disappears.

When this type of samadhi previalis in all daily activites, the yogin whatever the circumstances, experiences one and the same savor (samarasa) premeating the entire universe.

This is why it is necessary to sanctifiy, to transfigure the boy for to acquire supernatural powers the body must be pure, refined the yoga practices. Breath control is achieved through the kumbhakamudra, by influsing thebreaths into the susumna channel through the unifying frictiion of the ascendant and descendant breaths, which no longer function within duality: this is an effort less practice; when thought becomes still, so do the senses. As for sex control, it is achieved through innenr repetion (ajapajapa); indeed, one everything has merged into the median way, the yogin perceives an inner spotnous sound (anahatanada), and if he keeps on listening to it, Kuṇḍalinī awakens and rushes to the sunperior center where she unites whith Siva.

In this way he attains easily, naturally, innately (sahaja) the unmani ergy which is beyond thought, and he becomes a liberated being, an avadhuta (unattached").

But to obtain this state guru belonging to the siddha lineage is absolutel necessary: he must be revered as equal to Siva him self. He is the one who, without any exertion on his part achieves in his disciple holding of the breath, absorption of the mind and the awakening of Kuṇḍalinī.

Since such practices must be kept secret, the Natha use language known as intentional, which is merely allusive and so the texts are usally very terse, delberately cryptic,m and abstruse.

The *Amarauhaṣ*āsana does not follow a definite pattern; the description of the centers is mixed with that of Kuṇḍalinī motions, while the contribute to the overall obscureness.It is true that, in a way, all that related to a center should be stated at one time thus making it difficult to avoid apparent confusion.

AMARAUGHAṢĀSANA

1. Summary

It is by assailing the ascending energy and by means of the inferior or descending Kuṇḍalinī as well as by awakening the median way energy that supreme bliss is generated.

When the ascending and descending breath (*prāna* and *apāna*) are forced toward the heart, the median energy expands in the central way (*sumnā*).

Nexts Goraksa deals with generalities of little relevance here; he enumerates the bodily elements (earth, water, fire, air, and ether) and their fivefold quality; the ten breaths (vata), namel: prana *apana*, *samana*, *udana*, *vyanna*, and at at a deeper level those related to the mind and not to the body: *naga*, *kurma*, *krkara*, *devadatta* and *dhanañjaya.*[3]

Of the 72,000 *nādi* Goraksa gives the names of the ten chief ones: *idā*, *pingala*, *susumna gāndhārī*, *hastijihva*, *yasasvini*, *pusa*, *alambusa*, *kuhu and sankhini.*[4]

Then comes the enumeration of ties, of essences, of human nature (desire, bliss, discrimination, horripilation, and so on), as well as of humors and other bodily constituents, including hairs, and lastly of ten apertures: nostrils, eyes, ears, throat, mouth, sex, and anus.

But the tenth, a subtle aperture, is two fold: *kālamārga,*[5] the way of time and the way of *virya*, semen, characterized as the way of nectar or bliss

At the root of the *brahmadda* (*brahman*'s staff), or *madhyanādī* in the center of sun and moon, resides that which has a propitious form (*bhagākāra*).

Next Goraksa deals with sexuality: the way of *rajas* for women and the way of *retas* for men. In man and woman alike this way has a threefold aspect: desire, poison, and the unconditioned, which remains undefiled.[6]

At the end of page, Goraksa comes to the heart of the matter, explaining the various characteristics of *śaṇkhinī*,—that is, Kuṇḍalinī—as related to the activity of the root center.

Between the anus and sexual organ sits the *trikona* with three circles around it. And there, in that triangle, are perceived one, two, three knots of this root (basis). In the middle of the three knots sits a lotus with four downward turned petals. There in the center of the pericarp, is found a conch of extreme subtlety, like the fiber of a lotus stem, wherein rests the Kuṇḍalinī energy, the coiled one, resembling a very young shoot. The latter, in the form of two or three conduitsnadi, after entering the seed of consciousness, lies dormant."

"There she dwells, in the middle of the triple path (the root of the three conduits), as subtle as a spider's thread: moving up a distance of four fingers' breadth to the navel circle, she folds eight times; then, from the navel center, she sends forth numerous branches, chief and secondary.

In the middle of the navel, there is a wheel resting upon ten conduits, including *idā*, *pidgalā*, and *susumnā*. These ascending branches are supported by a main brach, the *merudanda*. One of them, the *alambusā*, is also supported by this branch."

So Kuṇḍalinī, made up of innumerable conduits, is carried away into the vortex of the *brahman* or whirling center.

(Text in Prose at the End of Page 10)

"Along the central channel, this path (of Kuṇḍalinī) extends up to the braincasse; there, in the moon circle, resides the supreme *linga* of the skull. From above the seat of *lampikā* (uvula), this *linga* showers nectar. In the inner space, thegarbha situated in the middle of the forehead, is found that very nectar. Having mastered it on the surface of the *brahmadanda*, similar to an ivory tusk (*rājadanta*), *ṣankhinī*[7] releases its flow (p. 11).

Inside the *rājadanta* there is but one orifice, the mouth of *sankhinī*, known as the tenth door.

From the circle of the root portion whence the Kuṇḍalinī energy flows out (in the center of *mūlādhāra*) spring up the moon conduit from the left portion, and the sun conduit from the right portion. The moon fills up the left portion of the body and the sun the right one. The moon is said to be related to the cavity of the left nostril and the sun to that of the right nostril. This is how moon and sun are established.

From the root bulb arises breath, arises thought, arises the sun, arises life (*jiva*), arise sound and *mātrkāksara*

Within.the mind lies the realm of mystic sleep; the function of the indescribable supreme Self is will *(icchā)*."

(Verses from Page 11)

"Ascending from the root bulb, the breath moves up along the path of moon and sun. Supported by the energy, it finds access to the *brahmadanda* (susumnā) and pierces it. This breath that spirals upward is called *prāna* by the awakened ones.

By means of the bulb staff, this unconscious coiled one whirls around under the action of the staff-bearers (the breaths). Thus, impelled by them, she recognizes *ś*iva."

(Verses from Pages 10 and 11)

"The *lingā*, situated below the seat of birth, abides in the middle of the root bulb and above the sexual organ. Above, is the seat of the *linga*, the *svadhisthana*, the pleasant one;' in the navel region, in the upper part of the center full of gems (*maṇipūra*), reside the fire. This is why, up from all sides.

In the lower region of *maṅipūra*, facing south and north is the anus[8] area. And in its middle the navel bulb in the form of a lotus is said to be the receptacle of all bodily currents (the *nādī*).

In the heart lotus dwells the earth category, yellow in colotr and in the middle, red like a *kadamba* flower, sits the fire wheel, resting place for the empirical consciousness. In the throat, thr seat of purification, is located the category of the Self overrun by the wave of (lustral) water.

In the middle the vault of the palate (*tālu*) like the tapering flame of a candle, the category of fiery effulgence (*tejas*) shines continuously.

Within the bud emerging from the cavity of the cranial bulb resides the air category and at the and at the tip of the nose, that of ether. Above, in *bhrū*, is the seat of command (*ājñā*). In this seat, within sixteen knots,[9] is found the nectar of the sixteenth lunar portion; and within this *kalā* rests the cognitive energy subtler than the hundredth part of the tip of a hair. Above this energy dwells the dot, *bindu* (or *virile* potency, virya).

When the *bindu* eexplodes and shatters, it expands immediately and forms the *mastaka* (that is, the *brahmarandhra*), similar to the triangular fruit of the water-chestnut.

Within it, the seat where the empirical consciousness dissolves has the cognitive energy for support. But as long as one identifies the bodily tie with consciousness, one keeps on wandering in the triple world.

So, adorned with the three energies, the supreme Self paramation remains the same—the mirror of absolute Consciousness wherein the universe is reflected. Skilled in perceiving the activities of becoming, it is endowed with manifold modalities and energies when, assuming the state of the sleep (of ignorance) it is perceived as the moon reflected in water. And yet, this is Mahesvara, all-pervading Lord, creator of the fourteen species of beings—He, the supreme Self."

2. Analysis

The purpose of this treatise is to show how the supreme Self,domed with the three major energes—will, knowledge and activity *(iccha, jnana, and kriya)*—lies dormant in the human body in the form of Kuṇḍalinī and how it reveals itself.

Goraksa's description of the centers is both cryptic and minute, for he perceives in one complete overview all the effects of the piercing; Thus instead of a, single perspective, a new intent.

In the lotus pericarp Kuṇḍalinī lies coiled; she is called a conch sankhini because of her being folded three and a half times. Red like a young coral sprig, she appears in the form of two or three currents, the seeds of which will develop as the third being Just like a seed, Kuṇḍalinī lies dormant, hence the expression" seed of consciousness," as the latter, still obscured, has to be awakened.

From the bulb (*kanda*) spring the 72,000 currents, including the two well-known *īdnā* and *pingalā nādi.* Six pathways come out of the navel (*nābhi*) as— Kuṇḍalinī rises: breath, thought, sun,[10] life and also the fundamental sound from which the ten inner sounds originate,[11] finally the syllables of the *mātrkā* seated in the lotus centers.

Kundalī, as thin as a spider's thread, dwells in the middle of a triple path at the base of the three chief currents, which are released when she stretches up toward the navel.

How can she made to leave the bulb and pierce the *brahmadaṇde*, the median way? By means, we are told, of the bulb staff, namely as a result of the analk contractions and under the action of the breaths known as "bearers of the staff." when beaten by them, the coiled—up energy starts spinning and whirls up from the bulb to the navel. She is thus sinuous and endowed with eight coils (*Kuṇdala*), whose names are already known to us: *praṇava*, *gudanālā* (anus stem), *nālinī* (lotus stem), *sarpiṇī* (the serpentine), *uaṅkunālī* (stem curling backward), *kṣayā* (the one leading to destruction), *śauri* (pertaining to heroes), and *kuṇḍalī* (the coiled one).

This spiralling upward may generate troubles, depression and cause jerking, all of which cease once the fully-awakened Kuṇḍalinī begins to move upward. Then she reaches the navel whence spring the ten chief currents;[12] *iḍā* or sxmanāḍi is on the left and *piṇgala* or *sūryanāḍī* on the right; the moon fills the left side of the body and the sun the right side. *Suṣumnā* or fire, rises in the middle, between them. *Sarasvatī* and *kuhū* are on either side of the median way; *gāndhārī* and *hastijihva* on either side of iḍā, toward the front. Between *gāndhārī* and *Sarasvatī* resides *śankhini*, filled with nectar and extending from the throat to the forehead along a curved line. All these ways have the median way as their main branch.

Thus made up of numerous *nāḍī*, *Kuṇḍalinī* abides in the "vortex of *brahman*;" indeed, if she were not spinning she could not perform the function of these various vital currents.

The navel contains the bearer of the raised staff–the fire that burns upward; through the intense heat released, Kuṇḍalinī becomes firm, erect, as straight as a staff.

Kuṇḍalinī, lower as she is in *mūladhāra* (*adhaKuṇḍalinī*) converts into intermediate energy in the navel, then on to subtle energy in the heart, in the *anāhata* center, and in the throat (*viṣuddhicakra*), and finally into superior energyuridhvokam dalint when uridhvakum dalaint she reaches the *brahmarandhara*.

As the ascent progresses the centers light up: the breath (*pavana*), now purified, illuminates the median way; the mind (*manas*), now omniscient, reveals the effulgence of the supreme Self; the sun (*tapana*) makes the navel and eyebrows' ceters shine; Life (*jiva*), at first illumine by the rays of Kuṇḍalinī, in its turn illuminates the heart; finally, sound (*śabda*) together with the mother of the phonemes (*mātrka*) cast their light on the *brahmarandhra*.

The description of the various cakra from the navel up to the center between the eyebrows, or center of command, does not require much elucidation. This is a clear and classic text. But such is not the case with the superior center.

The *bindu*, a point of concentrated power representing virility and stituated above the center between the eyebrows, explodes and expands, thus giving birth to the *mastaka* or *brahmarandhra*. The orifice at the base of the *linga*, shaped like a small bell (*ghantika*) is the *rajadanta* or elephat tusk; this is also the aperture of the *sankhininaḍi*. If the *brahmarandhra* is compared to an elephant tusk, is this because of its ivory hue, or is it to suggest a powerful piercing?

The braincase contains three circles: the fire, sun and moon mandala. In the middle of the latter, *somamandala*, a stream of nectar, released by the ruptre of the linga, starts to pour into the cranium; then the *sankhini*, whose tenth door opens into the thouusand-petalled lotus (the sahasrara), draws this nectar from the moon circle, and gaining control over it, infuses it into the median way. Then the yogin assumes the *khecarimudra* attitude: his mouth half opens of its own accord and he is swept up in full bliss.

Certain Nātha texts give the following details about this attitide: By contracting the throat, the flow of both *nādī* (*idā* and *pingalā*) is brought to a stop therein, and when pressing the tongue (against the uvulas), the sixteen *kala* moves upward to the place of the triangle trikuta the three-pointed OM.

Or again according to the *Siddhāsiddhāntapaddhati*:[13] "If the yogin meditates on the *kala*, nectar drips from the moon. Then, curling his tongue back in the *khecarimudrā* attitude, he prevents this nectar from falling into the destructive fire of the navel region. Accordingy,he attains immortality."

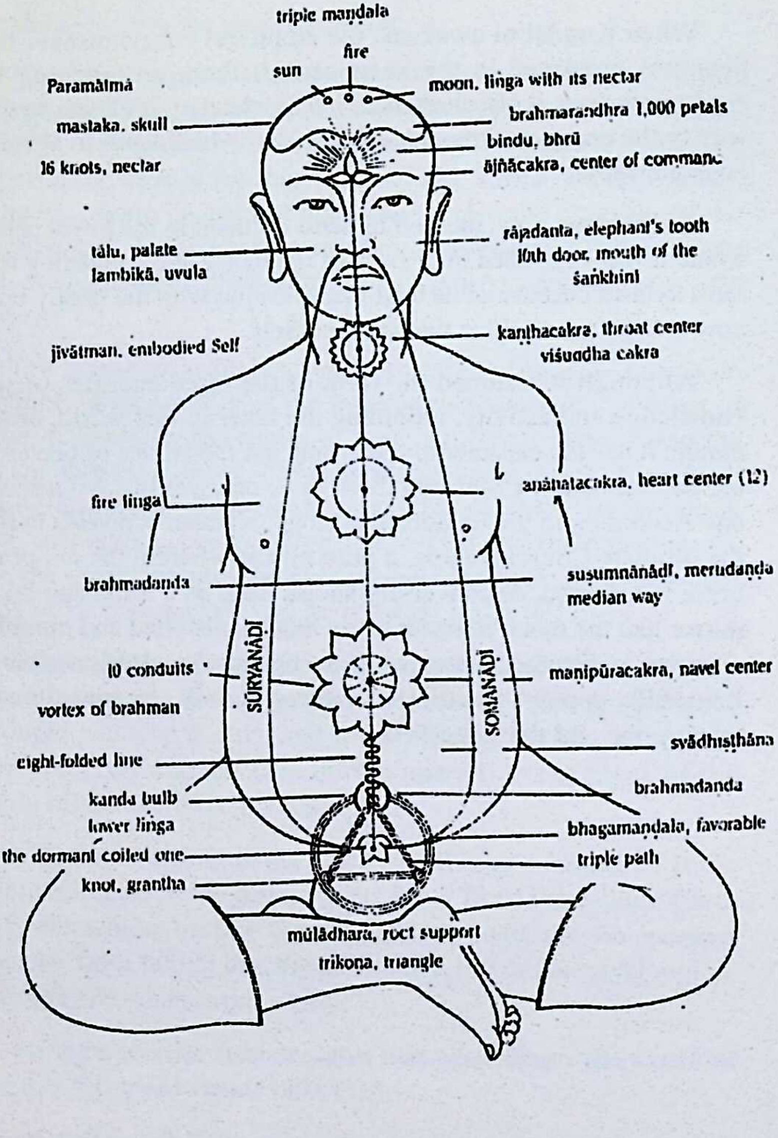
The same treatise further states that what draws the *sankhini* upward is the spontaneous bliss (56).

And in *śloka* 62: "Through which stem (*mala*) is the liquor (śiva) extracted and how can the soul drink of it? The nectar collects in the *śankhinī* canal, and the individual soul dwelling in the median way drinks the liquor (*rasa*) through this stem, once it resides in the *matrka* the whole set of mystic phonemes."

When Kuṇḍalinī awakens, the empirical consicousness first becomes appeased in the heart center; then, on reaching the *brahmarandhra*, it dissolves there in completely (*cittalaya*), to give way to the energy of knwoldge (*ianasakti*) which leads to absolute consciousness.

At the same time, the Self hitherto dormant in the lower center, where it was engrossed in th sleep of ignorance and wandering from birth to brith because of its total identification with the bodily bond, now recognizes itself as the supreme Self.

Although it assumed the form of the three energies of will, knowledge and activity, unfolding the latter in this world, and although it has the capacity of discerning the modalities of becoming, the Self remains the Self, and those same energies make it resplendent. According to the traditional analogy, whether it reveals itself as the ultimate Consciousness, a pure mirror wherein the entire universe is reflected, or conversely shows itself as a reflection on this mirror like the moon in water many moons, distorted and trembling, shimmer in disturbed water, while a single moon, clearly visible and immobile, appears in still water-there is only one and the same mirror, one and the same Self.


triple maṇḍala
fire
sun
Paramātmā
moon, liṅga with its nectar
brahmarandhra 1,000 petals
mastaka, skull
bindu, bhrū
16 knots, nectar
ājñācakra, center of comman
rājadanta, elephant's tooth
tālu, palate
lambikā, uvula
10th door, mouth of the
śaṅkhinī
kaṇṭhacakra, throat center
viśuddha cakra
jīvātman, embodied Self
anāhatacakra, heart center (12)
fire liṅga
brahmadaṇḍa
suṣumnānāḍī, merudaṇḍa
median way
SŪRYANĀḌĪ
SOMANĀḌĪ
10 conduits
vortex of brahman
maṇipūracakra, navel center
svādhiṣṭhāna
eight-folded line
brahmadaṇḍa
kanda bulb
lower liṅga
bhagamaṇḍala, favorable
the dormant coiled one
triple path
knot, grantha
mūlādhāra, root support
trikoṇa, triangle

Foot Note

1. For further details, cf. *Corps subtil et corps causal*, Tara Michael, Le Courrier du Livre, Paris, p. 41 ff.

2. Abhinavagupta does not mention his name in his list of time?

3. According to the *Yogavisaya* (13-14), the first five are associated with the five organs of action peculiar to the energy of activity; the other five, at a deeper level, depend upon the five organs of cognition and are related to intellectual energy (*buḍdhi*). In the *Martandagrantha*, Goraksa, locates *prana* in the heart, *apana* in the anus, *samana* in the navel, *udana* in the throat, and *uyana* in the whole body. *Naga* might be a that which graps" *kūrma* manifests in wonder and fear, Abhinavagupta relates it to contraction. *Kṛkara* produces hunger, and *devadatta* yawning. *Dhananjaya* remains in the corpse until it is burned.

4. About these various nādī, cf. *Yogamandala grantha*, p. 85-87, edited with the *Siddhasiddhantapaddhati and the Yogavisaya* by Smt Kalyani Mallik, and entitled *Siddha Siddhanata-Paddhati and Other Works of Nath Yogis*. Poona, Orienta Book Hose. 1954.

5. *Kālamārg* a both generates and squeezes time, for it is the cause of breath, which in turn is the orign of time. Does it refer here to the uyana breath, which, as it permeates the entire body, gives it life and flexibility?

6. As for *kama, visa and niranjana* associated with sexual practices, cf. here p. 140, Goraksa seems to follow the Tantra on this point.

7. Conch, namely, Kuṇdalini.

8. *Amedhya*.

9. Probably the sixteen *adhāra* mentioned by Graksanatha in S.S.P. ch 2sl. 22 to 25: (1) *padangustha* (the big toe), (2) *muladhara*, (3) *gudadhara* (with aus contraction and expansion), the place of apanavayus, (4) *medhradhara*, the sex organ, (5) bladder, (6) navel, (7) heart, (8) throat, (9) uvula (*ghntika*), (10) *talu*, (11) the tongue, (12) *bhrūmadhya*, (13) *nāsādhāra*, where the mind becomes steady, (14) *nāsāmūla*, root of the nose, (15) lalata, forehead, and (16) *brahmarandhra*, wherein the *ākāśacakra* resides.

10. *Tarpana*, that which heats and burns, should not be confused with *surya* the sun a symbol of *pingalā*.

11. Cf. here p. 153.

12. Enumerated here p. 124.

13. II p. 3, in Kalyani Mallik's ed., op. cit. here p. 124.

CHAPTER - 18

THE ANDROGYNE, ARDHANĀRIŚVARA

CHAPTER - 18

1. The Androgyne, *Ardhanāriśvara*

The representation of Śiva as a hermaphrodite, *ardhavīra*, is a favorite one in Indian iconography, the right side of the body being masculine and the left, feminine. Thereby is expressed in a concrete form the free, independent divine energy, as the presence of both sexes in a single body reconstitutes the original oneness of the opposite principles dividing the universe: "Śiva puts his seal upon the whole world," says Utpaladeva, "dividing humanity into male and female bodies"—fragmented parts of one Whole (S. st. XIV. 12).

To the *yogin* and *yoginī* who long to recover the fullness of the primordial unity, the way of esoteric sexual union is offered. If they are able to meet its requirements, this union will become a means for them to regain their own wholeness, to inseparably fuse the male and female polatrities within themselvres—such oneness abiding in seed form in every human being[1]—and to move forever beyon duality.

The sexual union hereafter described is called rudrayamala or the inseparable couple formed by Śiva and his eṇergy. At the time of sexual union, taking advantage of the impetus genertated thereby, the adept becomes absorbed in the power of its energy; since consciousness and energy are one, he gains access to the cosmic level of Consciousness and merges, just like the divine pair, into the undifferentiation of the primordial Whole, into Paramaṣiva.

Tantrism thus shows how the supreme experience encompasses all the levels of reality, how oneness suddenly arises in the very midst of duality. In Tantrism, indeed, unification must be achieved in the course of ordinary life experiences, whatever they may be; and through the purification brought about by Kuṇḍalinī, and energy may be converted into an energy of pure Consciousness.

2. Kuṇḍalinī and Sexual Life

Actually, the gap between the energy of pure Consciousness and sexuality remains unbridgeble as long as the "sinuous-bodied" Kuṇḍalinī lies motionlss in the ordinary human being. But let the serpentine draw hereself up, and the body, permeated with power, becomes the place and privileged instrument for the attainment of Bhairavian consciousness, providing, it is true, that the yogin joins mystical discrimination to renunciation, just as the swan skillfully extracts from the cosmic waters the quintessential juice of Consciousness.[2]

Any form of pleausre gives a glimpse of the bliss of the Self; for when desire has been fulfilled one rests within oneself; but this does not mean that the actual Self has been revealed in its fullness.

If, when Kuṇdalinī becomes erect and the energies are purified, pleasure is used as a stepping stone, it converts into the bliss of pure Consciousness. So, the sexual rite through which access to cosmic Consciousness to be gained rests uopn the specifics of sexual union, sussch as touch, fervor and bodily satisfaction, and it raises pleasure to its climax, transmuting it into a calm and nbroken bliss, as the polarity of desire can give way to the delight of the Self.

3. Touch

Among the five senses, touch, to which the sexual organs are related, is given a special place; as it is of a more intimate nature than the other senses, it facilitates contact with the median way,[3] and thus awakens it; on the other hand, it is linked to an overall emotion which brings about the quick unification of the naturally dispersed tendencies and leads to the fulfillment of desire.

Abhinavagupta quotes a stanza from the *Spandakarika* (II.10) to show how touch was highly regarded by his predecessors who do not mention it among the obstacles to samadhi, such as strange lumininous dots, smells, savors and sounds arising unexpectedly as a result of a deep absorption; he himself further states (T.A. XI 29-33): "The organs of sight, hearing, taste and smell are subtly present in earth and the other elements belonging to lower levels of reality, the highest among them being still within the sphere of illusion (*māyātattva*), whereas touch resides at the superior level of energy as an indescribable, subtle sensation ceaselessly yearned for by the yogin; for this contact leads to a consciousness[4] identical with the self-luminous, pure firmament."

Jayaratha compares this indescribable sensation (*sparśa*) to a tingle (*pipīlikā*); we know it as an extremely subtle "touch" of divine energy, the very touch of grace.[5]

4. Effervescence and Fervor

The importance of touch in *kulayāga must* be associated with that of desire the intensity of which provides a valuable support. While sexual desire involves a redoubtable and vain attachment, its intensity, though, remains, necessary nay, essental because of the lively effervercence, it stirs up. In esoteric union, in fact bodily effervescence, when free from attachment, supplies a basis for the unfoldment of mystical fervor.

If, disengaged from amorous possessiveness *kāma,* the god of desire consumed by Śiva third eye—the Kuṇḍalinī energy—gives way to amorous tenderness[7] nourished by reverence, or if, beyond knowledge and known, desire changes into a pure outflow of impersonal love (*icchā*) its bare intensity energize the body and the latter, free from individual limitations functions unimpeded, so that the yogin can stand at the source of energy, in the vivid impression of the first glimpse.

Avoiding the duality of choice and objectivity, the awakened senses freely unfold their activity in an impersonal manner; as the body is thus satisfied, the yogin gains access to cosmic bliss. This is why the *vijnanabhairavatantra* recommends: "Let the thought which is now mere delight, be fixed on the interval between fire and poison.[8] [Then] it becomes isolated or filled with breath and [one merges] into the bliss of love" (sl. 68).

It goes on to state: "The enjoyment of the Reality of *brahman* (experienced) when absorption in the energy, vigorously stirred through union with a consort (Sakti), comes to an end, that is known as intimate enjoyment" (69).

When the bliss related to sensual pleasure permeats the entire being and changes into intimate mystical enjoyment, it trascends desire and purifies thought, which it calms down.

So, according to the great saying of the Tantra, that which is a cause for bondage to ordinary humans proves to be, to the *siddha*, a means of liberation. Even in the height of the agitation particular to sexual desire, one is carried, through the ascent of Kuṇḍalinī, to where the energy surges forth, to its vibrant source. The is the secret behind profound Tantra such as the *Paratrimśika*, a secret revealed by Abhinavagupta in his gloss thereon.[9]

So, as an instrument of realization, the body takes on a special value for once the energies have crodssed the boundaries of the individual, they pervade the universe and as such they are called "divinities."[10]

Abhinavagupta says in this connection:

> All the things flung with great force into the fire burning within our own consciousness lose their differentiation while feeding its flame with their own energy. As soon as the nature of things has dissolved in this speedy burning process, the divinities of consciousnss—the rulers of the sense organs—delight in the universe now turned into nectar. Now satisfied, they identify Bhairava to themselves, Bhairava, firmament of Consciousness, God dwelling in the Heart, He perfect plenitude.[11]

According to the gloss, the divinities become aware of the universe as a reflection within the supreme Consciousness. The conscious subject and the object it revels in are likewise interrelated, for the divinities, although resting in the undiffer entiated, have varied funvctions and activities in connection with the different sense organs turned toward their respective objects.

Foot Notes

1. According to the *Śāktavijnāna*, the root center contains both sexes. Cf. here p. 106:

2. Cf. here p. 146.

3. *Madhyamacakra*, cf. here p. 172.

4. Here three terms refer to consciousness: *saêvitti, cit*, and *prakāšh.*

5. Some Upaniṣad had already established a correspondence between touch, *udāna* breath (or (Kuṇḍalinī), and zenith. The Chāndogya, when dealchannel or *udāna* and the wid and the *ākāśa*; the latter is the inner space in a human being, within the heart; and this *ākāśa*, which is plenitude and imutability, is not differet from the outer space identical with *brahman* (II.13.5) and 12.7-9). And as for the zeith, which because of its overhead position is suggestive of the ascendant breath, *udāna*, it states again: "Brahman feeds on the *brahman* flower from which the Upaniṣad bee (the science of mystical correspondences) gathers honey in the beehive of heaven, at the zenith, where the sun—a symbol *brahman*—is the honey the gods, while of the combs are the zenith rays."

6. *Rāga*.

7. *Rati*.

8. Cf. here p. 52. The technical terms fire (*vahni*) and poison (*viṣa*) refer respectively to the beginning and end of the sexual act, and on another level, to the contraction and expansion of energy during the ascent of Kuṇḍalinī

9. P. 50.

10. *Devatā* a term already used in the earliast Upanisad.

11. T.A. III 262—264.

CHAPTER - 19

TRANSFIGURATION OF THE BODY AND OF THE UNIVERSE

CHAPTER - 19

1. Transfiguration of the Body and of the Universe

So that one may better understand the nature of the contact between subject and object, the Self and the other, Abhinavagupta quotes an obscure passage from the *Yogasaṃcara.*[1]

Although it seems to stress sexual contact, since the latter is the most intense of all, this text is also concerned with any relationship between an organ and its specific object.[2]

But rather than a mere contact, this is intimate union (*mithuna*) with a background of joy, in one with an awakened heart. The repeated friction between subject and object quickens the interchange and ends in fusion. Without such a friction the object remains limited and the subject does not gain access to the universal nectar. But through this friction, which induces the intensification of joy and energy, the delineationd of the object dissolve and the subject/object duality ceases.

So through the unification of two poles, friction may be for the yogin an opportunity to merge into the Whole, he enjoys cosmic Consciousness, body and universe being transfigured.

> 146. Consciousness, being free, reveals it self as both inner reality and outer reality, while still being of the nature of Self-awareness.
>
> 130. It becomes manifest in three successive spheres: subject or fire, knowledge or sun, and known or moon. In the intimate union (*mithuna*) of fire and moon, a reciprocal excheange takes place through contraction and expansion.[3] From this unifying friction of subject and object arises plenary Consciousness.
>
> 131. Just as, when joining, *yoni* and *liœga* emit ambrosia, in the same way, out of the union of fire and moon flows ambrosia; there is no doubt about this.

The part played by *agni* and *soma* in the Vedic rite may throw some light on this excerpt. The sacrificial fire rises straight in the firmament to carry to the gods all the offerings it has consumed. Setting heaven and earth apart, it gives birth to a new dimenesion . Likewise, the fire of Kuçdalinì consumes all multiplicity and brings it back to its essence of undifferentiated Consciousness when, gaining access to the supreme firmament—the *brahmarandhra*—it loses itself in its immensity.

As for *soma* plant, squeezed between the sacrificial stones and then purified, irt yields its inebriating sap to the divinities. The moon (*soma*) appears in the Àgama as the symbol of the known which, illumined by the sun of knowledge (*sūrya*) and squeezed by the subject (*agni*), pours out its nectar enjoyed by the divinities that are the transfigured organs.

Kuṇdalinī appears thus prefigured in the intense heat of *agni*, the brilliance of the sun and the nectar of immortality (*amrta*).

> 132-133. In the depth of night [which are the ordinary activities] steeped in illusion, borth wheels–subject and object—must be srtrongly pressed so that their sap be extracted. From their interpenetration flashes forth at once an eminent splendor, that of the supreme Knower exceeding in brightness the sun and the moon [Knowledge and known].
>
> As soon as [the yogin knows this supreme light—his own Self—then he knows *Bhairava*, the universal (ause, perfect light Consciousness or supreme Subject. Such is the Knowledge of the ultimate Reality.
>
> 133. Indeed, beyond the two wheels of subject and object there is a thousand spoked wheel, the *sahasràra,*[4] the universal. Cobsciousness from which the universe proceeds.
>
> 134-136. When the supreme Subject, or fire, sets the object ablaze—the moon [that is to say the energy at work in this world, *kriyàśakti*]— the latter releases the flow it contains and engenders the world common to all humans, as well as the varied word specific to each individual.

Then this energy,[5] all ablaze, pours its supreme nectar on all sides, right into the wheel of the subject, through the wheel of the object and that of knowldge; and this nectar trickling from wheel to wheel finally reaches the fivefold wheel (namely the body and its subtle organs, intellect, thought, etc.)

In other words, the pobjectinve energy streams from wheel to wheel not, as might be inferred, from the superior wheel wheel of the Subject down to the inferior wheel of the objective world, but from the latter up to the wheel of the Subject; and thence it flows back to the outside—the body and organs.

Once it has regained its true nature, *soma* melts into the universal center, then, in its turn, it emits the universe inwardly, when the generic vibration arises.

The supreme Subject then discovers within himself the "secret" wheel, so-called because it is related to sexual union. It originates from the eminently creative birthplace,[6] the seat of bliss or pleasure. Three levels can be distinguished there: the cosmic level which, as it is related to the supreme Subject, brings forth and withdraws the world in a joyful play; the individual level, which is for each man the seat of the pleasure he is attached to; lastely, the mystical level, the place of the so-called bliss of *brahman*, the special attribute of the yogin known as *brahmacarin* who, discovering this secret wheel in the very midst of *samādhi,* harmonizes bliss in this world rest in the Self.

With the wheel of resorption peculiar to the universal Subject, everthing once again becomes interiorized: the flow of the sublimated objective energy courses harmoniously and the Subject enjoys the universe with discrimination, just as the swan skillfully extracts from the cosmic waters the sap of consciousnes.

> 136. The swan[7] of dazzling whiteness drinks the world (*idam*) again and says with immense joy: "I am That" (*ham-sa*).

Thus becoming aware of the Self as universal Subject, it resorbs everything withing itself and becomes thereby fully satisfied:

> 137. Only once does he have to realise his identity with the world, and never again will he be defiled by merits an demerits.

Then the Subject goes toward the world and as the flow pours outside, the innermost essence spreads out as transfigured extriority during the sexual practice described in the next verses:

> 137-138. This omnipresent (swan)—the suprme Self—that, out of mere freedom associates with changing modalities in the five-spoked wheel—the field of the senses—by means of the nectar flowing from the transfigured world (*soma*), glides toward the secret wheels with their three—fold spoke of savor. From there, the universe orignates, as the expression of his free play, and there also does it dissolve.[8]
>
> 139. Therein lies beatitude for all and there in again the *brahmacarin* giving hemself with ardor to *brahman* achieves, owing to this secret wheel, both efficience in this world and liberation.

Bahmacarati. "he moves toward *brahman*." and accordingly appears as identical with the supreme *brahman* made of pure bliss:

> 140. Then beyond this secret wheel—the wheel of birth—he finally gains access to the realm of *brahman*, where subject and object, being in harmony, are emitted within the Self and by the Self.

"By the Self," "hamsa," the swan, and "within the Self', namely *Paramesvara*, this pure mirror wherein are reflected subjectivity and objectivity, *agni* and *soma*.

So, as Kundalini rises, the yogin reaches, beyond the wheeel of birth, the superior center (*brahmarandhra*), and there does he lay the creative seed; he enjoys the Brahmic state where interiority and exteriority are balaced and henceforth undifferentiated. And in so doing he brings forth the universe, which would be impossible should he plant this seed in objectivity alone.

The next stanzas describe the ebb and flow of the subjective and objective energies as one predominates over the other. If the outwardly-turned activity prevails, the world appears:

> 141. *Soma*—divinized object—which in this realm is in harmony with the subject, having begotten the universe within, brings it into outer manifestation, down to the earth, if, well-kindled by fire (the Subject), it permeates in a two-fold way as far as the legs.

But when thee subject reigns supreme, the activity energized by its flame reaches its climax and the *prānakundalinī* energy[10] is clearly felt inside the body.

> 141-142. If the Subject predominates over the object, ambrosia immediately begins to flow. Then this energy in the form of activity, made of *soma* (transfigured object) and illuminated by the sun (knowledge) of *prānakundalini*, manifests clearly in the ankles, the knees, and the other joints. She is the one who, further excited by fire (the Subject), sends forth successively the five sense rays.
>
> 143. Let this process be also witnessed in the sense organs such as the ears, and the organs of action down to the feet, in regard to the body as composed of five elements,[11] from the big toe up to the vision of the egg of *brahman* (the *brahmarandhra* or, according to the gloss, the "world" enclosed therein).
>
> 144. He who is unaware of this is not a yogin; he who knows it becomes the master of the universe…
>
> 147. So Consciousness manifests as both internal and external reality; and there, within its own Self, due to its own freedom, it appears as the "other",[12] in the aspect of subject and object.

From these stanzas, which Abhinavagupta deliberately made obscure, their contents being, he says, too secret to be revealed (146), it may be inferred that the outward-directed activities attain a state of harmony—equality of subject and object—through Kundalini alone and not without her. As we shall see, the purpose of sexual practice is to infuse the interiorized state of samadhi into the so-called outer sphere, and thence into the inner one again; thereby, in any state perfect harmony is experienced. When interiority invades the various domains, life and activity reach their apogee, Kundalini's ascent having made the purified energies of the yogin converge toward the single center—thus revealing a renovated world where his divinized energies[13] unfold.

What other form of adoration can there be but that of a Heart containing everything within itself?

Foot Note

1. T.A. IV 130-146, in the light of Jayaratha's commentary, p. 138 seq which also inspires my own analysis.

2. One who exerts an intense vigilance may experience subject-object interpenetration during any type of union, such as between two waves of knowledge, between two sounds, for instance. It is to this type of all-inclusive experience that nondualistic Śavism owes its universality.

3. *Sammīlan* and *unmilana.*

4. Cf. here p. 31.

5. *Soma,* the transfigured object, pours ambrosia as does the sixteenth portion of the moon when the other portions merge one after the other into the sun, namely the ascendant breath (*udāna*). Cf. T.A. VI. 96-97.

6. *Janmasthāna.*

7. Hamsa. These stanzas shed light on the some other famous lines from the Maitry Upanisad (V.34): "This golden bird which rests in the heart and in the sun (*aditya*), the swan of unequalled spledor, in fire must it be honored." Is not this bird the supreme Subject, the Self? Indeed, the Upanisad enjoins one to mediate on this splendour of Savitṛ as the very splendour of the meditatig subject. Then, reaching the haven of peace, one becomes firmly rooted in the Self. Cf. here p. 88. an allusion to the sacrificial fire, *agnihotra*, which however, is conceived of in this Upanisad as an inner fire that should be honored for its purity.

8. Not only on the individual level but also on the level of the appeased Self.

9. About the bliss of *brahman*, cf. V.B. appendix p. 195.

10. *Kuṭila,* glossed, as *prāṅakuṇḍalinī* on p. 127.

11. At the same time the body and the universe made up of the same elements—earth, water, fire, air—manifest externally for the supreme Consciousness not only dwells in the sense organs and the organs of cognition but also in the constitutent energies of the external world.

12. "The other" is *māyā*, the illusion, which nevertheless resides within the conscious oneness.

13. The twelve *kālī* of the Krama system. On this topic see *Hymnes aux Kali*, chapter III. p.. 40 seq. and 153-190, and T.A. IV 148-173, P. 157-206.

CHAPTER - 20

THE MANTRA SAUḤ AND KHA

CHAPTER - 20

1. The Mantra SAUḤ and KHA

Abhinavagupta[1] gives some illuminating comments on the subject of divine nectar, that realm of happiness[2] filled with the flow of an emission won over by a yogin who remains carefully aware of the vibration of the bliss conduits, that is, the *nāḍī* of the united couple, and this means both the unifying friction of Śiva and the energy whence cosmic bliss surges, and the union of the *siddha* and the *yoginī* through which this state is revealed.

2. SAUḤ The Mantra of Emanation

Abhinavagupta associates this supreme nectar with the *parabīja SAUḤ,* symbol of the nectar of immortality produced by the cosmic sacrifice where the universe, in the form of a moon,[3] serves as an oblation thrown into the fire of Consciousness. A paradox indeed, it is by emitting in the fire (or supreme Subject) the conscious nectar—Life-source or *S*—that the universe, even though it is exterior, brings about increased interiority.

Then, this divine nectar, like clarified butter, on reaching the tapered end of the sacrificial ladel—or *AU*—the trident of energies, spreads as far as mundane activities, so that all the organs are perfectly satisfied.

Finally the two points of the *visarga* (Ḥ)—external and internal—unified in a single point (the *bindu*) reveal the nectar of the *visarga,* that is, the "release" of the supreme current flowing into the fire of Consciousness. At that moment, there is no longer any difference between the flowing of this nectar in our own essence and its flowing in a universe pervaded by Consciousness. There, in the Heart of the yoginī, the fully aware being, now able to rest there forever attains glory itself.

Abhinvagupta finally declares that the working of *SAUḤ* in the fire of consciousness, as related to the beatitude of emission, remains in deep secrecy and should not be given any form of elucidation.

Later on, however (śl 142-145), he again comments on the meaning of *SAUḤ* in sexual practice, when dealing with the spontaneous sound—the self-existent, very subtle and omnipresent *dhvani*, which must be realized through direct experience. Although non-manifested, this pure resonancecan be traced in the amorous cry (*sītkāra*), unintentional and unrelated to concentration, spontaneoulsy arising from the throat of the woman absorbed in the plasure of love.[4]

The simple responance (*nādamātra*) is "a desie whose reality is plenary essence."[5]

One-pointed on this amorous cry, the man catches the initial vibration, that of the first stirring of the supreme Consciousness.

Now let us deal with the meaning of the mantra *SAUḤ* in relation to the rising of Kuṇḍalinī.

S is a desire to join with the beloved, without the least personal attachemnt. It is also the commencement of the contact with the supreme Consciousness, *AU*. Then during sexual union, when heart, throat, and lips take part in the unfoldment of the whole being, Kuṇḍalinī rises inside the median way through bulb, heart, throat, upper plate, up to the *dvāda*śānta, both lovers remaining aware of the process going on in the median way as pure interiority. Such is the access to the phoneme *AU*, the place of identification, once the lovers become firmly established in the undifferentiated Self.

If the yogin evokes the creative seed *SAUḤ*, fully vibrant with bliss, within the median canal, then he will reach the peerless Consciousness in relation with the supreme *dvādaśānta*.

Ḥ or: When the *visarga*—transcribed by two dots one above the other—is operative in both the internal and external pathways of the *dvādaśānta*, the fully vigilant yogin unites those two *dvādaśānta* with the heart.[6]

Let us add that it is very difficult to obtain the interiorized union during the sexual act particular to this emitting seed, [7] where both lovers are merged in each othr; the man must forget about his being a male, as the subjective realm enters the objective realm and vice versa, a necessary condition for the sense of self to vanish.

At the same time, on the unversal level, pure being, sat, symbolized by S, penetrates into *AU*—the three, well-harmonized entergines—-then the emitting power of Śiva (namely the *visarga Ḥ* of the superior center) unites with the heart. Thus the universe (*Sat*) will be emitted in the heart of Bhairava and attain repose.

3. KHA. The Mantra of Resorption

Another mantra, *KHA*, related not to creation this time but to resorption, is associated with the rising of Kuṇḍalinī; it too relates to sexual practice and like SAUḤ implies a permanent absorption, even in the midst of the world.

It consists of successive sojourns in ten inner spaces of ever greater peace. These are the ten *KHA*.[8]

First the yogin contemplates the awakening of Kuṇḍalinī dwelling in the lower center; he utters the mantra *KHA*, and by concentrating on it, infuses it into the energy, while making the power of the mantra rise in the median channel, up to the superior center. Beyond the stages of the two energies—knowledge and activity—as the subject/object duality has dissolved, he reaches the energy of will and then he becomes conscious of the Self (*svavimarśa*). Finally, transcending the Fourth state wherein the dazzling rays of pure Consciousness alone flash forth, the adept identifies with the realm of mantra, the source of their power (V. 90-92).

Here is how Jayaratha (p. 400-402) throws some light—very little, in fact—on Abhinavagupta's text:

By means of discriminative awareness the yogin, becoming established in *KHA*—the Self—begins by finding access to *KHA*—the glorious freedom particular to sovereignty. And while perceiving his own essence, he stands in *KHA*—the individual (*aṇu*)—owing to his abiding in *KHA*—love enjoyment (*rati*)—and if he stays there with a vigilant heart, he penetrates in *KHA*—the root of the breath energy, the womb, the receptacle[9] where *prāṇakuṇḍanlinī* takes birth. Then, leaving aside this energy of the *KHA* breath-peculiar to the median domain (*madhyadhāman*)—he raises *kuṇḍalinīśakti* or *ūrdhakuṇḍalinī*, which penetrates gradually.

Then he gains access to *KHA*—the fully-unfolded energy of activity (*kriyāśaktī*)—right to the domain of the known. Abiding in *KHA*—the cognitive energy (*jñānaśakti*)—he passes beyond knowledge and known and realizes *KHA*—the energy of will (*icchāśakti*). Thereafter, in the center of *KHA*—pure Self-awareness,[10] free from the limits of subject and object—he resides in *turiya*, the Fourth state, the domain of all-pervading Consciousness. Beyond any state (*turinyātīta*), the organs perform their specific functions within their own domain, the ultimate Reality.

According to verses 92 to 99, this ultimate *KHA*—conscious ether—is the empty and appeased space of the heart,[11] wherein Consciousness alone shines, its three energies losing themselves in the free divine energy.[12]

There are ten sounds corresponding to the ten *KHA*: the onomatopoeia (*ciñcini*), the sounds made by a cricket, a conch, a stringed instrument, the wind whistling through the bamboos, cymbals, the rumble of thunder, the crackling of a forest fire.

By-passing those nine sounds and their attendant blisses, let one become absorbed in the tenth, the sound of a powerful drum, the only one through which liberation can be attained (p. 410).

Foot Note

1. T.A. V.śl 62 to 73, abridged.

2. *Saudabhūmi.*

3. The universe is called moon, ***soma***, when conceived as divine Energy—the virgin Umā united to Śiva (*sa+umā=soma*).

4. T. A. III 146-148.

5. Ibid., comm. p. 148.

6. Śl 142-147. Cf. here p. 30.

7. *Srstibīja* as *spandanabīja*, vibrant seed.

8. V.145, while ***gagana*** means infinity, ***Kha*** or ***khe*** refers to the centered, vibrant, and appeased space of the heart. Cf. here p. 8 ***gaganaśakti*** and ***khecarīśakti, kha*** being the hub of the wheel Cf. P.T.v p. 10.

9. That is, ***mūlādhāra, janmādhāra***, and ***kulamūla***.

10. Citi in its full dynamism.

11. *Hṛdvyoman.*

12. *Svātantryaśakti.*

CHAPTER - 21

KULAMĀRGA, THE ESOTERIC WAY

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1. Kulamārga, The Esoteric Way

Qualifications Required for *kulayāga*

There is a profound wisdom in the background of this esoteric sacrifice, so profound indeed that few are those who udner it, and still fewer those who experiment with it.

The sexual practice mentioned here is not a lewd activity, a craving for enjoyment; it does not aim at pleasure or procreation, but appears as a yoga, a discipline, a sacred act having for its goal the realization of the essence of the Self, the identification with Śiva; as such it is essentially ascribable to heroic behavior.

In fact, you need only enumerate the qualifications required for this practice to measure the difficulty of becoming worthy of it and the degree of heroism it demands.

First of all one should be aware that the *caryākrama* practices to which our texts allude are based of necessity on the awakening of Kuṇḍalinī and on her ascension. If she were not to rouse during union, the practice would be utterly worthless; it would have nothing to do with *caryākrama*, for the upward breath alone (*udāna*), as it rises in the median way, bestows the perfect equipoise indispensable to this sacrifice.

A *vīra* or a *siddha* is one who, controlling his senses and his mind, has overcome doubts and limitations. Endowed with a pure heart, having renounced everything, without the slightest attachment to his partner, to desire or enjoyment, he is fully dedicated to inner life, where he shows his daring and adventurous spirit.

Thus during banquets where wine and meat are in plenty, where carnal union is permitted, he proves able to withdraw in a single instant his thought and senses from the source of excitation; oblivious of pleasure at the very climax of enjoyment, he is engulfed in a bliss known as the bliss of *brahman*.

To become fit for the esoteric way the adept must be initiated by a master belonging to a reliable tradition, Krama, Kula, Śākta, or better still, by a *yoginī* who appears to him in a dream or in *samādhi*, or else by a woman initiate, herself also called *yoginī*, who will act as a master for him.

It is for the *guru* to select the right partner. This union being a mystic one, the *vīra* does not see in his partner a mere human being but reveres her as divine, on a par with a *yoginī* or a goddess, without taking heed of her beauty or caste.

Thus, at the beginning of the *caryāvidhi* ceremony, he pays homage to the woman characterized as Śakti and considered as divine consciousness. One of the Tātra's most original features is this respect granted to woman, the embodiment of Śakti, and without which the practice would be fruitless. The followers of Śaktism, Krama, and Kaula worship Mother Kālī, and unlike ancient Buddhism and orthodox Vedānta, they never consider woman as a cause of degradation for man. According to them, rather, enjoyment rightly understood can lead to liberation. So do they revere and glorify woman in all her different aspects as mother, wife and daughter. In a number of Tantra the divine Energy, Parvatī, imparts the mystical teaching to Śiva, her disciple; and most of these masters initiate especially women in the.*caryākrama* practice.[1]

Since all of the necessary qualifications demand of the *sādhaka* that, to "interiority", he adds fervor, boldness and interpidity, it is clear that an ordinary man cannot gain beneficial access to this practice.

> "For one's own benefit," says Abhinavagupta,, "One must be careful to avoid performing the *kula* sacrifice with those who do not know the supreme *brahman*[2], who are deprived of the free play (of the breaths) and given over to greed, drunkenness, anger, attachement and illusion."[3]

Therefore this practice must be kept secret and is disclosed only to a few exceptional beings who have overcome the pulls of pure and impure and long to live fearlessly and intensely, with all their capabilities fully unfolded. Such is the true spirit of the Tantra which grasp life as a whole, without suppression or mutilation, and thereby accord all the vital, emotional, and intellectual tendencies their due place in the making of a free and complete beings.

But let it not be misunderstood by the Westerner, he who is not troubled by vain scruples in his pursuit of power. To break away from all restraint is not enough to qualify for *caryākrama*. The adventurer in search of an original life has neither the requried purity nor the humility which would allow his surrender to the master. He is too easily deluded with a so-called experience of awakening of his Kuṇḍalinī and about the role that ordinary sexual union can play in this respect. Thus he does not qualify for *kulayāga* because of a double obstacle, one of a technical nature: lack of a master and of knowledge, the other of an inner nature: lack of purity of heart.

Nor is such a course of action suitable to those fond of piety, like certain *brahmin* who are unable to overcome doubts and prejudices, and pronounce a final condemnation of the esoteric practice.

Abhinavagupta points out the serious risks involved for those who take to a practice not meant for them,[4] as the follower of *kulayāga* easily falls a prey to hell if he enjoys forbidden things without being a hero (*vīra*).

But if he is worthy of performing such a rite, he takes part in the meetings of *yoginī* and *siddha*—initiated women and men; on the spiritual plane, those meetings correspond to the union of the *vīra's* divinized energies (*yoginī*) with their sense objects (*siddha*), in other words, the perfect, undifferentiated[5] fusion of knower and known.[6]

2. Effects of the *Caryākrāma* Practice

The heroic practice is focused entirely on the experience of the identity of Śiva and the energy at the completion of Kuṇḍalinī's ascent. But the verticality it brings into play involves a double achievement. First it collects, gathers and unifies all the scattered horizontality which characterizes ordinary existence. Then the acme of this horizontal dimension—sexual life—is transmuted into a pure vertical impetus.

The yogin discovers many benefits in such a unifying practice; it purifies and intensifies the energy; it dissolves doubts and limitations; it enables him to gauge the depth of his renunciation, the true touchstone being that, in the height of union, the couple remains in *samādhi*. Finally the *kulayāga* is a means for the *siddha* and the *yoginī* to help each other, in that if one of the partners fails to enjoy a permanent awakening, he or she may receive it through the other.

Haven't we said that sexual practice is intended only for the yogin whose heart has already been purified? True, but his thought, body, and organs are not equally pure; and to purify them the energy must be activated,for through the unfolding of any spiritual energy one may regain the purity of the heart impulse. However,mystical excitation and fervor are not easy to archieve; they have nothing to do with the physical, emotional, mental and sensory excitations of ordinary life, among which sexual excitation ranks first. For they are related to the profound fundamental vitality called *ojas*. So, to increase the latter, one should develop a fervor capable of grasping the energy in its first stirring, "just when a speak of the *spanda* flies in the heart" (P.T.v. p. 45).

In most of the works and commentaries, Abhinavagupta stresses the intense life or the fervor which stands in contrast with the indifference of those beings whom nothing can move; he does so because Śiva and Śakti—Consciousness and energy—are but one: to awaken the energy is to awaken Consciousness.

The churning of the energy of Bhairava during the creative emission corresponds to an effervescence which spreads as a nectar of eternal bliss, a nectar that Abhinavagupta detects at every level, and even in the union of sexes:

> "Let bliss be experienced," he says, "through the unifying friction of the sexes at the moment of mutal enjoyment; and by its means, let the unparalled, ever-present essence be recognized.

> Indeed, all that enters through an inner or outer organ abides in the form of consciousness or breath in the domain of the median way; the later, related essentially to the universal breath (*anuprāṇanā*), infuses life to all bodily parts. That is what is called *ojas*, vitality, which energizes the whole body" (P.T.v. p. 46-47).

Ojas is the virility that does not flow out of the body, that of the *brahamcārin* for example. *Vīrya*, efficience,[7] is *ojas* manifested through the many aspects of power, whether that of the great formula, the mantra "I", or that of virility proper.

> Everything, such as color or sound, may produce in one who is well provided with this power, some effervescence, excitation or stir (*kṣobha*) of the energy, whcih rouses the fire of desire...however, this is only for a strong virilie power, full and rich, not for an incomplete or defective virility as that of a young boy or an old man. When *Vīrya* is thus agitated, a sense of freedom is experienced, which is both energy of bliss and plenary Consciousness of Bhairava.

Abhinavagupta then points out that such efficience being identical with the Self, the flood of pleasure[8] induced by freedom converts into an "intense awareness whose vibrant act (*spanda*) is free from time and space limitations." As to those "who have not increased theit virile efficacy within and do not leave any room to the pleasure of the god of love, they remain like rocks when facing a beautiful maid and hearing her melodious songs, deprived as they are of inebriation and bliss." For virility and rapture go hand in hand; rapture grows in proportion to virile potency: "Lack of virility," he says, "is lack of life, lack of the power of wonder."

Sensitivity belongs to one "endowed with heart" (*sahṛdaya*), immersed in fervor, and whose virile potency is agitated, for only the heart fortified by this forcre is capable of wonder (p.47-49).

Abhinavagupta goes on to show (p.50) how the agitation that shakes the whole being converts into divine energy, when one penetrates into the *Rudra-Rudrā* couple, Śiva and his energy, namely into bliss and plenary emission:

> If one succeeds in becoming one with the efficience of one's own energy, at that very moment Bhairava stands revealed in the immovable domain, provided all the breaths of the sense channels reach their plenitude; then one becomes absorbed in the great domain of the Center, *suṣumnā, while duality dissolves. So,* to penetrate into *suṣumna* is to penetrate into *rudrayāmala,* to experience the rapture of the supreme interiority and become fully aware of one's own overflowing energy.

Thus during the ascent of Kuṇḍalinī, when the currents unite and one becomes identified with the median way, as the moment of trembling particular to sexual union arises, one can experience the pleausre of an intiate contanct consisting in the effervescence of the whole virile potency about to burst forth. Then let one take hold of this power as primordial vibration. Caputred at its source, the energy dissolves all limitations and brings about the shift from the individual to the universal. This is why abhinavagupta explains that the subject matter here is not our limited body but the "I" in the form of the great mantra *AHAM*. In fact, says he, Śiva, the supreme World, emits the efficience of the great mantra "I" by generating his higher energy through a great influx of his power; and since there is identity between the efficience of world, awareness of the Self, and virility, the power of this mantra makes it possible to gain access to the immovable realm.

The divine emission, which is bliss and freedom, combines the pure Consciousness of Śiva and the efficience of energy

3. Uncertainty and Fluctuation (*kaṁpa*)

The most fearfull enemies in mystical life are uncertainty, dilemma (*vikalpa*), scruple, doubt, which indicate two conflicting forces and therefore depletion of energy, an obstacle to fervor.

Such is the basic impurity, the contraction of the heart, "a massive bar that blocks the door of the prision known as transmigration." This is why, in the *Bhargaśikharatanta*, the energies of the organs are to be satisfied and propitiated with the help of forbidden substances, and the heroes' vow should be enjoyed (T.A. XII 18-21).

Indeed, for the uprooting of doubt there is nothing like disregarding the three major prohibitions to which the orthodox *brahmacārin* are subjected: meat, alcohol, and sexual union.[9] According to the Tantra, a true *brahmacārin* is one who, on the contrary, indulges in them; he enjoys the pleasures of life while not in bondage to them; for to one who is beyond all desire, enjoyment not pursued for its own sake never turns out to be an obstacle; better still, it is a means of liberation since it can be transmuted, like any manifestation of energy, into spiritual power.

> The Kasmirian mystic, Lallā, is not afraid of reproval; she sings:[10]
> Arise, O Lady, set out to make thine offering,
> Bearing in thy hand wine, flesh and cakes:
> If thou know the syllable that is itself
> the Supreme Place.
> Thou [wilt also know that] if thou violate
> the custome, it is all the same. What
> loss is there therein? (10)

Far from being blameworthy, these practices even constitute a worthy offering for the deity, provided that Lady Kuṇḍalinī, united with the *praṇava OṀ,* starts to move and reaches, purified, the summit of her course in the "equal" energy (*samanā*).

The great sacrifice which aims at unfolding the whole conscious and unconscious personality, helps one to overcome social prejudices, instinctive aversions, obscure and deep-rooted fears, so that only the vibrant energy remains. Then as doubts are radically uprooted, along with the forces of limitation which inhibit the impetus of the whole being, the mystic attains free Bhairava.

One who has been able to observe the countless restraints of Indian life in religious, ritualistic and social matters, a legacy from Vedic orthodoxy, will more easily understand how much a mystic needs to break away from conventions and prohibitions, in particular from those laid down for *brahmacārin.* Intrepidity and virility (*virya*) then take on their full meaning .

Living as he was in the midst of innumerable restrictions. Abhinavagupta is all the more admirable for his boldness and independent thinking. He does not hesitate to ridicule the Vedic *ṛṣi;* for, says he, what they regards as degrading is held here as a rapid means of attaining spiritual realizations. Thus it is knowingly, deliberately, so that one may be released from the bondage of ties, that he recommends taking to the three *Ms*, the most despised means. He shows no consideration for those *brahmin* who, caught up in the dilemmas of pure and impure, are unable to perceive all things in one and same light.[11]

What is the point wondering about which ritual formulas should or should not be recited? Are they not made up of letters, and are these letters not identical with Śiva, he who is untouched by purity or impurity?

The same holds true as regards what should or should not be drunk: Ganges water or wine, those are just liquids which in themselves are neither pure nor impure. Purity and impurity do not constitute the intrinsic nature of things, or else nature could never be transformed or purified. All this should be considered as mere opinions which, applied to things, are born through exercise of the mind, and that mind, in its essence, is pure.

> What is the criterion of purity? asks Abhinavagupta. That alone is pure which is identical to Consciousness, everything else is impure.No distinction between pure and impure exist for him who regards the entire universe as identical with Consciousness.

The *kula* sacrifice can serve as a touchstone to ascertain whether one has truly realize the identity between ones own self and the other and to measure one's own degree of detachment; does the attractoin toward women, regarded as a desirable "object", still subsist? While it is quite easy to seek refuge in oneself in times of sorrow and worry it is more difficult to abide in perfect equality, without desire or shame during love enjoyment, the field of the strongest attachement and the most overwhelming emotions. If one succeeds therein, all is attained.

4. Esoteric Gatherings (*yoginīmelaka*)

Through the *kulayāga*, moreover, one becomes eligible for the *yoginīmelaka*,[12] a source of *samādhi* and knowledge; as this knowledge is related to the unfolding of consciousness, one can understand why special significance is accorded to these great assemblies "where all the members of the same mystical lineage (*santāna*) commune" and from which those with contracted consciousness are excluded.

Abhinavagupta writes in this regard:

> "The plenary Consciousness which had become contracted owing to differentiation in bodies, etc., can expand again during these gatherings where all the participants reflect one another (in harmonious union). The flow of their activated organs is reflected in the consciousness of each participant as if in so many mirrors; and the organs, all aflame, attain without effort to universal unfoldment. This is why, at those great gatherings, songs, dances, etc. are fully enjoyed by all who attend when, being one and not distinct, they identify with the spectacle; even at the individual level, their consciousness overflowing in joy reaches oneness when beholding the dances...and delights in universal bliss (371).
>
> "When free from the causes of contraction such as envy, jealousy...the unobstructedly expanding Consciousness is known as 'the bliss of the *yoginī*.'
>
> "But if any among the audience does not identify with the ceremony, his consciousness remaining alien and as if full of asperities...let him be carefully kept out of the cult circle, for his consciousness, unfit for any identification, is at the source of contraction."

As to the form of religious worship conductive to perfect absorption in this divine essence—Consciousness—the *Parātriṃśikātantra* advises the yogin to worship the Goddess according to his capacities, by offering her flowers and perfumes, to engage in her cult with devotion, and to offer himself (by way of sacrifice) to the Goddess (śl. 32).

And Abhinavagupta further states in his gloss that, to carry out the true sacrifice, the devotee must offer fragrant flowers which can easily penetrate into his heart. All internal and external substances used for the cult deposit their essence in his heart. But if his capacities are limited, his energies contracted, if the adept has been unable to make the essence of energy his own and is there fore unfit for such a sacrifice, let him perform a complete worship, with the help of the intimate energy capable of unfolding his own essence, while having also recourse to an outer source of energy, that which accompanies the bliss dervied from baths, ointments, incense, betel, wine, etc.

The many different means used for this outer sacrifice bring about on intensification of all the energies and raise them to their melting point, so that they may rush into the median way.

So a *vīra* to who is offered a variety of rare pleasures and whole heart overflows with joy, experiences an energy at once expanded and controlled where it is most percetible—in the sexual act; this enables him to return to the source of the free divine energy, as instinct coverts into a conscious, self-controlled energy.

We have seen that the enjoyment inherent in this surging forthe of energy does not belong to the ordinary body. But how can one speak about the intimate joy alluded to by the *Vijñānbhairava (śl.* 69), characterized as bliss of *brahaman* and experienced only by one who is the master of Kuṇḍalinī?

It may burst unexpectedly, without any contact whatsoever, out of the depths of *samādhi*. This is not a joy pertaining to the limited body; it is dimensionless, though including the body and included in the body. All the sense energies are, as it were, caught by the ascending Kuṇḍalinī, then, in a flash, steeped into such intense bliss that the body is unable to bear it more than a few seconds.

The Kula system goes so far as to contend that identification with Paramaśiva and savoring of universal bliss are impossible as sire leaves latent residues not easily conquered. We have seen, moreover, that if one becomes absorbed in bodily bliss, one may, under certain conditions, experience the bbliss of Self-Consciousness (*cidānanda*), the latter givng rise in its turn to cosmic bliss (*jagadānanda*). These successive phases correspond to the threefold aspect of pervasion.

1. Individual at first, it appears as the fusion of man and woman, partners in sexual union, as the fusion of inside and outside, or else as that of the self and the other. While this "other" is usually conceived of as a privileged object of enjoyment, from now on inner harmony culminates in a perfect balance between the self and the other.

2. Beyond bodily pervasion (*dehavyāpti*), the yogin gains access to Self-pervasion (*Cātmavyāpti*), relating to the Fourth state and the discovery of I-ness; however, a trace of enjoyment can still be detected.

3. By means of the esoteric course, this Self-pervasion can turn into divine pervasion (*śivavyāpti*),[13] all things fusing into Paramaśiva. This *turiyātīta*, beyond the fourth state, where the divine essence is perceived as all-pervading, in the impure and in bondge as well as in the pure and in liberation: at the heart of this one-savored unity,[14] Self and universe merge into the Whole in perfect harmony.

The yogin then discovers a most wonderful freedom; both partners disappear, and out of an unfathomable void, mysteriously connected with the energy, arises universal bliss in the free play of spontaneity.

When the entire life becomes nothing but divine energy (*Kula*), the yogin taks his final rest in the great Heart of the *yoginī*. Such is the deep meaning and the finality of the *yoginī melaka*.

We shall see next how this Heart and its bliss[15] can be experienced, first at the beginning of union, when the current of the breaths suddenly flows out, and at the end, when the *Samādhi* folds without the sense organs losing contact with their objects, and again when the organs revert to pure interiority.

5. Quiescence and Emergency.

This practice is essentially based on the *Śāntodita* process, a double polarriy of the energy symbolized by the two dots of the *visarga* and keystone of the esoteric course.

Sānta, quiescent state, is the interiority of the Fourth state, the perfect stillness of *samādhi* corresponding to withdrawal into the appeased depths of the Self. Although this state belongs to the individual, both partners must be united and very quite; for if quiescence manifests when the couple separates, that is not the *śāntodita* practice.

Udita, emergent or awakened state, suggests a start, an impetus, a free act, free because, being devoid of ties, finality or motivation, it is not subject to any determinism. This term also means awakening, as the yogin is apt to respond at once to the slightest impression when he emerges from the depth of the Self and springs forth so as to conquer the surrounding world. The quick succession of *śānta-udita*, of withdrawal into oneself and emergence, follows the rhythm of the sexual act: the woman's state of emergence corresponds to the man's appeased state and vice versa; so when the man emerges with full consciousness and then sinks back within himself, the woman goes deep inside and thereafter emerges, according to an opposing yet complementary movement.

The moment union is achieved, there is no longer interior nor exterior.

Then interiority reigns supreme and the term *udita* assumes the meaning of *sadodita*, an ever-surging act beyond duality nonduality, both quiescent and emergent.

Life is now but a pulsation, in the form of *nimeṣa-unmeṣa*, slumber and awakening, or of *śānta-udita;* this is how it flows along, this is the *visarga*, whose two poles actually are one.

Union comprises several stages which, following alternating appeasements and emergences, take one beyond, to *Kaula,* the ultimate Reality.

1. The practice begins with the external emergent state; when the couple unites, as a result of profuse caresses and kisses, *adhaðkuṇḍalinī* awakes, and the couple goes into *samādhi.* Mystical union then begins to transfigure ordinary union.

2. The couple reaches the second stage, still comprartively external *śāntodita* where the united man and woman, now immersed and now emerging, act separately and each for oneself. If one of the consorts perceives that the other has not reached the emergent state, he must himself remain in this state until inducing it in his partener. What matters is that there should not for a single moment be a loss of contact, either physically or spiritually.

As excitation reaches its climax, there occurs, on the individual level, an initial gathering of the energies, *saṃpuṭīkaraṇa,* along with vigilance and some kind of exertion. This confluence enables one to enter the Cneral way, when all the secondary centers rush there and unite in *ūrdhvakuṇḍalinī.*

3. Thence originates the thrd stage, the appeased state (*śānta*) or retirement within oneself, whose peace still remains individual as Kuṇḍalinī has not completed her ascent. Once the couple experiences the appeased state and the revelation of the Self, then, at the end of union arises the unifying friction.[16]

4. During the fourth phase known as *śāntoditarūpa,* man and woman act in conjuction, according to the alternate movement of appeasement and emergence. As a result of the intense excitation of all the organs, the energies once again rush from all sides toward the central wheel, but here, unlike the first *saṃpuṭīkaraṇa,* the eyes are open and the organs, fully awake, remain vigilant in the very midst of absorption (*samādhi*). During this new spontaneous fusion[17] at a higher level than the previous one, the Self is recognized in its universality. In other words, by means of the alternate attitude (*kramamudrā*), which mixes toether interior and exterior,[18] the *samādhi* peculiar to the appeased state permeates the emergent state, leaving

no trace of distinction between them.

5. *Kaula*, ultimate Reality. When union comes to an end and *kramamudrāsamatā* is assumed spontaneously owing to an intense mystical fervor (*ucchalatā*), the couple, freed from the sense of ego, lost in wonder, perceive in the emerging act appeased immobility. They have reached what is called the "inner" emergence, universal consciousness, energy at its height.[19] When unified quiescence and emergence are integrated and then transcended, *kaula* manifests in all its glory as cosmic beatitude.

6. Caryākrama and Kramamudrā

The fusion of both partners at the end of their harmonious intercourse during *caryākrama* appears, because of its spontaneity, as the path of privileged access to the mystic attitude named *kramamudrā*.[20]

An equal progres (*krama*) leads in both cases to the perfect coincidence[21] of the energy and Śiva. Moreover, the alternate phases, following certain progression, are also similar: inner withdrawal, outer expansion, and, in between, the supreme Reality (*parakaula*) reveals itself as the source and place of their fusion.

At the pinnacle of the spontaneous movements of retraction and expansion, the individual union of man and woman leads to the mystical and universal union known as *bhairavayāmala*, the confluence of Bhairava and Bhairavī, of Consciousness and Energy. Through union with Bhairava, the universe rests in Siva; then, the next moment, through union with Bhairavī, the universe awakens. The process goes on moment by moment, until the identifiication of Bhairava and Bhairavī or the *siddha* and his consort who then reach the inner *liṅga*, through which Consciousness and bliss are disclosed, while Kuṇḍalinī completes here ascent.[22]

The inner *liṅga*[23] (*adhyātmika*) is identical with the heart and the mouth of the *yoginī*; made of vibrations, this is the *liṅga* of energy and mantric efficacy. There, Reality assumes a wonderful savor because it is at once the place of the Self, the place of bliss, the place of the transfigured universe, and the place whence proceeds the *yoginībhū*, a child predestined to an exceptional mystic life.

This liṅga is characterized by the union of in teriority and exteriority, even in bodily activity. The *Tantrāloka* declares:

> "Beautified by bliss owing to the perfect coincidence of seed and womb,[24] this liṅga, heart of the *yoginī*, engenders an indescribable Consciousess" (V. 121).

Related to this very hart is the interiorized sexual practice leading to the ultimate Consiciousness. Abhinavagupta draws a paralledl between the two *visarga* (this word denoting "outflow" or felicity) an emission peculiar to sexual practice for one, and then a cosmic emission exclusively related to the free divine energy,[25] whose effervescence inside the median way accompanies the gradual manifestation of bliss and finally blossoms into the fully expanded and active energy.

Indeed, once the energy is suffused with bliss, it swells up otwardly and engages in endless emanations and resorptions of the universe, the two poles of the cosmic *visarga*.

And so it is with *caryākrama*: when in the supreme domain the male and female organs (*liṅga* and *yoni* or *vajra* and *padma*)[26] unite, as a result of enjoyment a flow of bliss[27] is released that engenders the world of men and women.

Jayaratha quotes a stanza in this connection:

> "That which is praised as the source of the universal flow bestowing felicity is called genital organ (*upasthā*), but it has for its essence the median way" (V. p. 430).

Abhinavagupta points out the eminent role played here by the flow of bliss:

> "In this domain full of bliss," says he, "that of an ever-surging consciousness, the whole of the divinized organs reside effortlessly" (122).

Resting in the Self, the yogin experiences utmost delight, even in the midst of his worldly activities: "To live in the undifferentiated even while the differentiated is unfolding, such is the sudden clap of thunder, the roaring[28] of a yogin."

This yogin immersed in the Self, enjoys the glory of his fully expanded organs, fit to perform their varied activities, and which, far from hindering the way of the intimate and immediate experience of the Self, are instrumental in the penetration into the ultimate, all-pervading Self.

7. Madhyacakra and Anucakra

We have described the *cakra* of the body, centers of vibrant energy, which form a dynamic, harmonious whole once they are perfectly tuned, and energized by one and the same life current, Kuṇḍalinī.

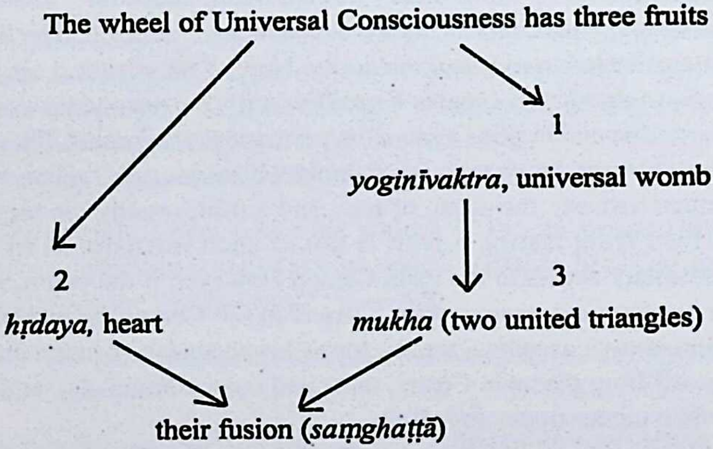
In *Tantrāloka* chapter XXIX (*śl.* 106), Abhinavagupta deals with other energy centers, the *anucakra*, which are sense organs characterized as secondary when compared to the chief center, *madhyacakra.* Through these *anucakra,* which open out to the external world, the consciousness of the ordinary human being keeps on wandering. The central wheel, as it is not awakered in the ordinary human being, remains sealed to mystical interiority. Now, if for whatever reason it starts to open, this creates a conflict with the secondary centers whose dispersion goes against its permanent awakening. To make things clearer, let us take an example where *anucakra* refers to the contact between the organ of taste and a fruit; usually the pleasure derived from tasting a fruit is not of such intensity as to give momentary access to the main Center. However, if the yogin, while tasting the fruit, rests within himself in the Center, he attains the union known as *sudrayāmala,* for as his secondary centers are not shut off from the main Center, inner and outer commingle, while the median center opens to infinity.

Through the transmission of the mystical lineage, called "mouth of the *yoginī,*" we know how to draw into the chief center not only the scondary centers, but also the multiplicity of external objects. The scattered energies suddenly collect in the Center, which expands and fills in its turn the now-divinized organs with its powerful energy. Then, steeped in wonder, self-Consciousness illumines all things as identical with it.

During this unfolding of the Center, the three *cakra* of radiant energy—heart, *brahmarandhra*, and *yoginīvaktra*—become one.

To understand why the unfolding of the Center is principally related to those three *cakra*, we have to give a synopsis of the connections between the various centers, starting from the origin.

At first, the wheel of universal Consciousness or infinite energy of the boundless domain[29]alone exists. This wheel then generates a first center of energy called main Center, mouth of the *yoginī*, superior domain, or heart of the *yoginī*.[30] From this wheel proceed the heart and also the sexual apertures (*mukha*). Although the field of action of this effulgence becomes more and more reduced, the energy keeps radiating from the median Center. A return to the Center is therefore possible by means of the unifying friction of the two sexual organs, the friction between them first, and their friction with the heart afterwards.


The wheel of Universal Consciousness has three fruits
1
yoginīvaktra, universal womb
2
hṛdaya, heart
3
mukha (two united triangles)
their fusion (*saṃghaṭṭā*)

The fusion of Śiva nad Śakti, of the *yoginī* and the *siddha*, is symbolized by two triangles[31] which meet on the completion of Kuṇḍalinī's ascent, when all centers merge in yoginīvaktra, and then in universal Consciousness.

The practice of union is therefore related to the domain of the *yoginī*, the universal womb from which everything springs up, while it endlessly expands.[32]

The mouth of the *yoginī* or central wheel affects the heart, vitalizing and activating it, either by extracting from it or by causing its expansion. And during a perfet union between man and woman, it identifies with the heart, *madhyasthāna*. The seat of the heart becomes a universal Center and is no longer distinct from *janmasthāna* and *brahmasthāna*. The *brahmarandhra* fills the womb (*yoni*); and the latter, permeated by consciousness, gives birth to a blessed being.

Such a union is no longer confined to the body, but takes place in the universal domain of the Center (*madhyadhāman*), beyond man-woman differentiation, and also beyond the bodily centers, in the very energy of universal consciousness, the source of cosmic bliss.

8. Yoginībhū

For such a union, man and woman must be pure, have no other desire than the divine desire: grace should pervade their whole body; then through an interchange during union, the woman takes in the seed and keeps it in store in the center, this *yoginī's* mouth, which governs the womb. In the woman there is a substance (*sadbhāva*) which is still purer than the man's *vīrya*, which is the puest element in the human body; when combined with *Vīrya*, this substance forms *mahārasa*, a noble and potent essence that controls the development of the child in the mother's womb. It is noteworthy that, while onception occurs at the level of the lower Kuṇḍalinī, it is *ūrdhvakuṇḍalinī* who feeds the embryo.

Yoginībhū, "issued from the inwardly-turned energy,"[33] is the name given to the child born of a woman who has thus reached a high mystical level. Such was the case, it is said, of Abhinavagupta, conceived by parents who were both absorbed in *samādhi*.

9. Respective Role of Man and Woman: The *Guru's* Operation Concerning Them.

When a flow of divine energy passes from master to disciple, the latter receives grace and peace effortlessly and sometimes unknowingly. But only a highly experienced *guru* can act upon the heart of his disciple. This heart has two openings.; the master, having forst closed the outwardly-turned opening, opens the inwardly turned opening; then from this heart surges forth a torrent which, through the chief nāḍī, inundates everything, so that excitation, fervor and the other forms of intensity immediately convert into divine energy. Now the master opens the aperture towards the world and the disciple, while bathing in the peace of the Self, pours it outside. Gradually the disciple in his turn gains control over the opening and closing processes.

Vīrya predominates man and *prāṇa* in woman. So the *guru* acts upon man's virile efficacy, the essence of semen, to take it up to the *brahmarandhra*; this cannot be achieved without much difficulty, for man's nāḍī are narrow, rigid, and not easy to expand; when this essence reaches the superior center, the eyes sparkle like those of a drunken man.

Since *prāṇa* is more abundant in woman, the master uses the breath to act upon her, and the rising of Kuṇḍalinī takes place easily; for while man emits, woman absorbs, she is able to assimilate great powers and may prove mightier than man. For what characterizes woman is the expansion of the central way: in her, the energy of the center in *suṣumnānādī* or in *madhyanāḍī*, as well as the womb, are in constant expansion.

At the end of the process, neither *virya* nor *prāṇa* remain and instead there is a very pure essence, "mahārasa." As his *madhyacakra* is turned upward, the male stores this essence in the *brahmarandhra* and brings it down whenever he wants to use it. A *guru* treasures up this essence as the most precious thing, the best of all energies, never to be wasted and exclusively to be employed for spiritual purposes. Indeed, by means of this pure essence, he progresses by leaps and bounds in mystical life.

Let us only mention the reverence for the lineage of masters (*nātha*) and for their energies (yoginī). The *mudrā* specific to each of them are liste, as well as the raised Kuṇḍalinī and secret seats such as the *dvadaśānta*, *bhrū*, the heart, th navel, and the bulb.

Which masters are qualified to perform this *yāga*? There are three types of *siddha*, distinguished by how they use their *vīrya*, this very pure essence that resides, unstirred, in the superior center.

Some are *ūrdhareta*, chaste men who keep it permanently in this center,[34] thus preserving their virility. Endowed with knowledge and not with potency, they have few disciples and are neither *kaula* master nor *brahmacārin* suited for the *kaula* way.

To the contrary, when virility is stirred up in ordinary men and in the *kaula* adepts, it goes down to the so-called 'generation seat' (*janmasthāna*). And while the former are not aware of the process, the latter are fully conscious of it and have control over their *virya*; thus they are simultaneously endowed with knowldge and potency. Such *kaula* masters, votaries of *brahman* and of the three prohibitions, are qualified to initiate a great number of disciples.

Then, according to the Kālīkulkatantra, another class of *siddha*, solely through their subtle bodies, penetrate, during their sports with *yoginī*, into the bodies of very pure men and women in order to arouse in them a mutual desire; it is from this union that is born the exceptional child known as *yoginībhū*.[35]

Next comes the description of the great ceremony: selected place, fragrant garlands, identification with Bhairava, contemplation of the master, ascent of Kuṇḍalinī in the median way, fire oblation, etc. Then the *dūtī* is brought along: she and her partner engage in mutual worship by identifying with Śakti and Śiva.

10. Vidhi of the Dūtī or Ādiyāga[36]

> 96.This secret ritual revealed by the Lord is now described. Let it be performed in the company of an outer energy (a woman called *dūtī*).

"Just as the *brahman*'s[37] wife takes part in the Vedic ritual, so does the *dūtī* participate in the *kulācārya* practice," says a verse.

Foot Note

1. Cf. here p. 163 T.A. *śl.* XXIX 122-123.

2. Namely the bliss derived from the three *Ms*. Cf. here p. 163.

3. T.A. śl. 289-90, last stanzas of chap. XXIX.

4. T.A. XXIX, 99. Cf. here p. xiii.

5. *Nirvikalpa.*

6. Cf. here p. 167.

7. Cf notice at the end of the chapter, 176.

8. Not only does this occur in the course of various enjoyments, but right in the midst of pain, provided the emotion is experienced in its true essence and access to universal efficiency is found; then Reality reveals itself in the form of a wonderful unfoldment of the energy.

9. In Sanskrit these terms begin with an *M*.

10. Here, as in Part One, chap. III, Lallā's verses are given in Sir George Grierson's translation. In his note to *śl.* 77, the translator observes: "The violation of custom' is literally the left-handed conduct'." The followers of th right hand revere mainly Śiva; the sectarians of the left hand (*vāmacārin*) place more importance on the divine energy (*śakti*) and are concerned mostly with śāktism.

11. T.A. IV. 240-246, XII. 18-21, XV. 170-177.

12. Esoteric gatherings. T.A. XXVIII, *śl.* 373 to 380. Cf. M.M. p. 131-136.

13. Or into *mahāvyāptti,* the great pervasion.

14. *Sāmarasya.*

15. *Saudhabhūmi.*

16. *Samghaṭṭamelāpa.*

17. *Saṃpuṭīkaraṇa.* Textually "encasing." Cf. here p. 33, 185.

18. *Samādhi* and *Uyutthāna*, cf. here p. 187.

19. *Ūrdhvakuṇḍalinī.*

20. Cf. here p. 56, where Abhinavagupta compares the two movements of *kramamudrā* to those of the stomach of a fish (T.A.v. 58).

21. Samāpatti. Alo referred to as *saṃpuṭīkaraṇa*, encasing, and *rudrayāmāla*.

22. Ūrdhvakuṇḍalinī.

23. *Liṅga* means symbol or sign. Capable of discerning Consciousness, it assumes three aspects: the lower *liṅga*, pertaining to th individual, is manifested; it is worshiped in temples in a concrete form. The intermediate *liṅga*, wherein interiority prevails, is that of the energy; the supreme, non-manifested *liṅga*, that of Śiva, wherein the universe dissolves, is the divine Heart enclosing ,undifferentiated, Śiva, the energy, an the individual, beyond, in the indescribable Ralit, no "sign" is needed any more for Con-

sciousness to be apprehended; it is there, self-evident, fuly unfolded.

24. *Bīja* and *yoni*.

25. *Kaulikīśakti*.

26. T.A.v. 123-124 and commentary.

27. As emission, *visarga*.

28. In the double meaning of *visphūrjita*. Commentary to 126, p. 435.

29. *Anavacchinnadhaman*.

30. *Madhyacakra*, *yoginivaktra* or *mukhacakra*, *ūrdhvadhāman*, and *yoginīhṛdaya*.

31. The *ṣaṭkoṇa*, cf. here p. 33.

32. *Yoginivikāsa*, because of *mahāvyapti*, cf. here p. 76.

33. According to Abhinavagupta (P.T. *śl*. 10), one must be born of the *yoginī* in order to achieve the ability of perfect absorption in the union of Bhairava and Bhairavī (*yāmalasamāvesa*), and to enjoy the full evidence of the divine Heart.

34. They are according to *Maheśvarānanda* (M.M. *śl*. 39), initiate princes (*rājapūtra*).

35. *Śl*. 40-45. Cf. here p. 174.

36. T.A. XXIX, śl 96-168.

37. Who presides over Vedic ceremonies.

CHAPTER - 22

ŚRĪ-ŚĀRADĀ-CHATUŚŚATIKĀ

CHAPTER - 22

1. Śrī-Śāradā-Chatuśśatikā

JÑĀNĀNANDA-NĀTHA

Submission (Vijñāpanā)

This is the preliminary section which seeks to submit this work at the feet of the Goddess, with the hope that the contents thereof will aid the seekers of Brahman. The author tells how his own delusion that he was the body, senses etc was dispelled by the grace of the Mother-goddess, and how the realization of 'aham' as identical with the Goddess herself dawned on him. In thirty-three verses the author summarizes the Śākta view that the Ātman is indeed the supreme Goddess.

2. Introduction (Avatārikā)

The supreme Brahman in whom all powers are Comprehended, divided himself into two aspects 'pure' (śuddha) and 'variegated' (Śabara). The latter also known as 'sa-guṇa' aspect, has four quarters, three of which consist of the world, the fourth being pure consciousness. The last quarter has again four sub-quarters, each called a 'kalā'(fragment), giving us sixteen of them. The last sub-quarter which is further sub-divided into four, has the last division identical with the supreme spirit. The first kalā here is called 'pure' knowledge (śuddha-vidyā). the second the 'Sovereign' (īśvara) the third 'ever benign' (sadā-śivā), and the fourth 'pure consciousness' (chin-maya) or the supreme mother.

The supreme mother manifests herself in four hundred ways. The primordial Nucleus (Parā-bindu), which is the complete, undifferentiated and unitary Mother assumes for the sake of the ignorant folk three forms: paśyantī, madhyamā and vaikharī. The highest abode is the parā; and the fourth is vaikhari, where ordinary folk reside. The devotee has to ascend in stages to the highest, which is 'turiya' (the fourth). The four kalās in constituting the highest form (viz. parā) have been dealt with here in the four centums (chatuś-śatī).

The first centum deals with the problem of 'ātma' and 'anatma' (spirit and matter). The second treats of 'inward orientation' (antarmukhatva). In the third centum, the forms that the Mother-Goddess (māṭrikā) assumes, especially in the mysterious Śrī-chakra, are explained. And the last centum describes the spiritual attainments of the 'fourth' stage (turya) and the stage beyond that (turvātita).

3. The First Centum

From the lotus-feet of the Goddess emanate 360 rays of light, which correspond to the 360 days of the year. These have been grouped into three divisions (maṇḍalaṣ) named after Agni (with 108 rays), Sūrya (with 116 rays) and Soma (with 136 rays.) The entire universe and the time-priniciple are comprehended in these 360 rays, which are manifest in the Mother-Goddess herself. The world in its entirety shines in her, and she is luminous everywhere. She is of the nature of consciousness sky (chidākāśa), which indeed is the support for all things. She reveals herself with form as well as without form in all things and at all times.

In the individual, she resides in the Sahasrara centre (bindu-maṇḍala) as the enternal witness of all that happens in the three states: waking, dreaming and sleeping. All forms are hers, ad yet she is without froms. Her nature is pure consciousness. But it is because of her mysterious productive power (māyā) that the world appears real; but when by wisdom, one conquers this web of māyā, everything is pure consciousness only. Forgetting the mother, the people are fettered, but once they know, they are freed. She is herself the form of liberation. All phenomena is really pure consciousness; the world is illuminate by consciousness. The world of names and forms is indeed Śāradā herself.

In the heart of her devotes, she shines as consciousness (buddhi); the pure one shines pervading everything. She is the life of everything, the being in all things. The fool does not know that without her presence, it is only insertness. The individual wanders about in search of her in vain, without realizing that she is within himself as his very soul. As long as this realization is not got, involvement in samsāra does not cease. As soon as one realizes, he becomes freed here and now (jīvan-mukta).

She comprehends all gods, all the mantras, all the ritualistic actions and all the worlds. She has forms, she is also bereft of forms; she has attributes, she is also devoid of attributes. She is beyond names and forms. She is mere existence and pure consciousness. If one leaves behind names and forms and realizes her existential presence as pure awareness, he becomes immortal and obtains the Brahman. She is the self of all beings, witness of all the three states, and life of all things. No one who does not recognize her as his own self will wake up in a great length of time; he is deceived by māyā, and does not receive the self which perceives everything, the knower that knows everything. The self is the knower of the knower, perceiver of the perceiver, the eternal and immutable witness (sākshi).

The witness is where the perceiving and the perceived objects cease to operate in the perceiver; it is every one's own nature (sā-svarūpa). It is also the nature of the mother, which enables all knowledge and which supports the entire universe. By understanding ones own nature one understands the form of pure consciousness.

The self is verily the absolute, and one does not differ from the other. One gets freed from bondage by realization of "I am Brahman". Absence of the realization is bondage, and this is caused by mind. When the mental processes are erased, the mind itself is eliminated, and when mind is eliminated, it is liberation (mukti).

Freedom from mind is liberation; association with mind is bondage. It is by rejecting the resolves (sankalpa) that mind can be voided. Giving up these mental resolves is really what renunciation is. Giving up everything is the means of realizing Brahman.

By suppressing mind, the one-pointedness of consciousness is achieved, and by relying on this state of consciousness, the bliss of consciousness (chidānanda) is experienced. Dualism is a creature of the mind and the voidness of mind is non-dualistic. Mind indeed is māyā, and that is how dualism is an illusion.

The dualism of the world is caused by the dependence upon māyā (māyopādhi) even as the one moon appears as many in diverse pools of water which reflect it. Pure consciousness is like the object, and the world is like its reflection. When the falsity of dependence-reflection is understood. Brahman alone remains. For the wise, differences do not exist; it is only the fools that have ideas of difference.

Arising from pure consciousness, the entire world which is false appears as real. There can be no delusion apart from this, or greater than this. The clouds shine in the sky only when the rays of the sun fall on them; but the clouds can hide the sun from our view, and suggest his non-existence.

Not knowing the real nature of an object and imagining the object to be different from what it really is are called 'delusion' (moha); and is also known as 'māyā'. Even as a rope is mistaken for a snake, the wordly involvement is projected upon the self; and this false apprehension is the source of all suffering.

By inquiring into the nature of the self and distinguishing it from the non-self, which inquiry is known as discrimination (viveka), the self is realized before long. This is the only means of attaining to Brahman; and it will eliminate delusion. One who follows this technique will become liberated immediately (sadyo-mukti).

It is the supreme mother-goddess, Śāradā, that bestows on the ignorant folk who wander about with mistaken notions, liberating knowledge.

The desire to enjoy wordly pleasures must be given up, for it is what binds the individual always; the worldly pleasures are short-lived, transient and bring about suffering in the long run. The desire to enjoy them are like the images seen in the mirror; they are unreal.

Bondage results from ignorance of ones own real nature. The mother-goddess Śaradạ bestows on us the knowledge that will dispel ignorance.

Involvement with the world (parvṛtti) means orientation which is outward. Withdrawal (ṇivṛtti) is inward orientation. Involvement is dualism while withdrawal is non-duality. Abandoning the worldly wisdom, one must turn inward. And while turning inward, one must provide some support for the mind. Knowing the object that is within oneself is known as inward-orientation.

The gross body is equipped with four-pegs, six-lotuses, three maṇḍalas, three knots, and three divisions, and is bound to the transcendental channel known as sushumnā. Beginning with the loins and ending with the meeting place of the eyebrows are three divisions. From the eyebrows to the top of the forehead called Dvādaśānta is the area which is transcendental (turīya). There is here space which is supreme (param vyoma), and which is the residence of Brahman. The moon and the fire meet here:

This is the seat of the witness, and it is here that the supreme goddess shines. This is what the scriptures describe as the supreme space within the heart-cave.

One who longs for bliss must abandon the outward-orientation, for it leads to bondage. Inward orientation it is that brings about happiness. The outward orientation is withdrawn by taking reliance on the mother-godess. She is the support (ālambana), and she is luminous like a thousand lightnings and a crore of moons. And she is subtle like the inner tube of a lotus stalk. By relying on her the mind gets steadied, like a tired bird in its nest.

Here end the first centum wherein pure knowledge that is known as discrimination between self and not-self is expounded.

4. The Second Centum

The supreme vital channel in the human body [viz, the sushumnā] emanates from the centre known as sahasrāra, the thousand petalled lotus, and subtle like the inner vein of the lotus stalk, blazes like into a streak of lightning, but steady. This channel flows downward and in a curving path assumes the form of fifty letters of the alphabet (from 'a' to a) and reaching the four-petalled mūladhāra, rests there.

The mūlādhāra is so-called because it is the primordial support for the world and for all the bodies. It is indeed the foundation of everything. When the transcontinental becomes the foundation, and becomes a sleeping serpent, the goddess involves herself in the transactional world, and founded the world, visible and invisible the other planes of existence, the oceans, the seven islands and all the mountains.

In the space within the top of the head (dvādasāntasthāna) Sadāśiva abides, like the full moon in the sky. The great power that emanates from here, like a fire, is called 'vimarsinī' (which was, till the moment of emanation, absorbed in him). This transcendental fire-like channel differentiates itself into six psychic centres (shat-chakra) and three knots (granthi-traya).

The centre that functions like the foundation is mulādhāra, the four-petalled lotus representing the earth-element; above it is the maṇḍala of the fire, known as svādhishthāna, where the fire blazes forth and which is the seat of the goddess.

Next is the ten-petalled maṇipūra, filled with jewels and source of all the gods and stellar bodies. And the goddess reveals herself there like a flash of lightning to the practitioners of 'samayāchāra'.

Anāhata, 'unstruck', is the centre where sound arises without being struck, giving rise to air; this is the lotus with twelve petals. This is the lotus of conciousness (samvidkamala), for it is there that the fire of consciousness burns; and the glorious goddess whose form is pure consciousness rests.

The centre in the region of the neck (or throat) of the goddess is the sixteen-petalled lotus, where the principle of sky (viyat) takes its birth; and Śiva is worshipped here in viśuddha with the rays of the moon by the practitioners of internal worship (antaryāga).

Ājñā is the centre in the shape of a lotus with two petals only, located in between the two eye-brows of the goddess. It is so-called because the knowledge of the transcendental goddess occurs here slightly (īshan-mātra), like a flash of lightning. Inside this centre is the triple-peak (tri-kūta, giving rise to the three vital channels, iḍā, piṅgalā and sushumnā, and the three sacred streams Gaṅgā, Yamunā and Sarasvatī; and the three maṇḍalas (the realms of sun, moon and Fire) unite here. This is the residence of the goddess as Tripurā, and time takes its birth here. Above this centre is the 'turiya,' the transcendental. The transcendental centre is the realm of brilliant moon-light, where resides the moon of consciousness; time is not differentiated here as day and night. Stretching from the middle of the eye-brows till the top of the head (dvādaśānta) it is here that Brahman abides as witness and as pure consciousness. This is the seat of the transcendental nucleus (parā-bindu). Once the practitioners of Tantra dissolve themselves in this centre, there is no more rebirth for them.

This centre is lustrous like a crore of lightnings, bright like the sun, but cool like a crore of moons. It is the moonlight coming out of the moon of consciousness; it is the image of the ocean of ambrosia.

It is only as a result of the merit accumulated in several previous births that an individual gets the desire to liberate himself from the bondage of phenomenal existence, becomes free from passionate interest in the world, and develops a dislike for worldly pleasures . Then, he withdraws his mind from the functions of the prakṛti (viz., the three guṇas) and turns his mind inward for obtaining the bliss of Brahman. Mind indeed is the cause of one's bondage as well as freedom; and when that mind is dissolved, that is known as liberation. Involvement in the world and withdrawal are alike the functions of the mind. Involvement leads to bondage and withdawal to liberation.

The common people are outward-oriented; they shun turning their attention inward. Their mind is full of impresions that are powerful and productive (vāsanā). Mind is thus of the nature of māyā. By making the mind rest (cease to function), one gets all benefits, and it is only then that the absolute will manifest in the form of all things.

Mind assumes the form of 'vimarśā', and becomes a process. It is Śakti, while consciousness is Śiva. Mind and consciousness are always together and are in unison. When mind (which is Śakti) is dominant, consciousness (which is Śiva) becomes one with it. If however, consciousness (as prakāśa) becomes dominant, mind (as vimarśā) becomes dissoved in it.

The waking state of the world, and the knowldge of duality is the play of śakti (mind); consciousness (prakāśa) gets dissolved in it. When mind rests, consciousness becomes ascendent, and then people have discrimination (between self and non-self); and this makes for the welfare.

When the self is understood, then there is withdrawal from the wordly interests; one becomes inward-oriented, and there is attainment of oneself.

The iḍā-channel (representing sun) flows through the right nostril and Piṅgalā channel (representing moon) through the left nostril. The courses of the sun and moon alter in a muhūrta; and in the ājñā centre, which is the tripleseat, the three channels (viz. iḍā, piṅgala and sushumnā) meet. Iḍā and Piṅgalā are the sacred rivers Gaṅgā and Yamunā. They unite with the hidden stream Sarasvatī, and where the three meet is the sacred place Prayāga, (viz. the ājñā centre).

When the restraining of respiration is practised, it will purify the channels for the practitoner. While, however, breath is being held in check, one must contemplate upon Brahman. Then the sleeping serpent (viz. kuṇḍalinī) will wake up stricken with hunger and indignant. United with the fire at the svādhishthāna centre it will enter the sushumna channel and move upward, wanting to reach her own place and longing for union with her consort (viz., Śiva).

The transcendental channel (viz. sushumnā) is upward-oriented and ascending, it breaks through the three knots and the six centres, finally reaching her own abode (in the sahastrāra). The mūlādhāra and savādhishathāna centres are together known as the realm of fire (vahni-maṇḍala); and above the svāidhishthāna lotus is the knot of

Brahma (Brahama-granthi). A knot is where the real and the unreal unite. When the attachement to the gross world is abandoned, it is spoken of as the breaking through of the knot of Brahma.

The anāhata and manipūra centers are together spoken of as the realm of the sun (saura-maṇḍala), and above the anāhata centre is the knot of the Vishnu (vishṇugranthi. The appropriation of the self-hood (jīvatva) and the subtle body is this knot, and when the attachement to the subtle body is given up, the knot of Vishṇu is broken through.

· The viśudha centre in the throat, and the ājñā centre in between the eyebrows constitute the realm of the moon (chandra-maṇḍala), and above the ājñā centre is the knot of Rudra (Rudra-granthi). The abondonment of the attachment to the causal body is what is known as breaking through the knot of Rudra.

The knot is known as dualism, and breaking through it is non-dualism. Dualism is bondage and non-dualism is freedom.

When thus the goddess transcends the six lotuses and the three knots, breaking through the three realms, and reaches the world of light, then she is said to abide in the realm of the nucleus (bindu-maṇḍala-gā).

There the great goddess who is in the form of fire gets united with the moon of consciousness, and showering the rain of ambrosia will cleanse the vital channels. The transcendental channel is the individual self (jīva), and the moon of consciousness is the Brahman. The unison of the two is known as emancipation (moksha).

Uniting with Śiva who abides in the realm of nucleus (bindu-maṇḍala) within the thousand-petalled lotus (sahasrāra), the goddess will obtain the supreme bliss of consciousness. The union of śiva and śakti in this manner is known as advaita (non-dualism), the state of Brahman (Brahma-pada), and liberation while one is still alive (jīvanmukti). When the practitioner, perceiving the union of Śiva and Śakti in the thousand-petalled lotus, dissolves himself in this union, it is known as kaivalya (supreme isolation) and immortality. This is also called turīya (transcendental).

When one regards himself as an individual soul, he is indeed the invidividual soul; if, on the other hand, he looks upon himself as Brahman, he is Brahman. The mind alone is the cause of bondage; giving it up is emancipation. When the mind is dissolved, and the false ascription of individualhood is removed, it is emancipation. It is also known as Brahman. Being devoid of mental processes and being bereft of will is called the dissolution of mind, which is the transcendental state.

It is when the mind is active, questions and answers occur in an endless series. The mind indeed is the source of rebirth, and therrfore the destruction of the mind means emancipation. When the mind is blank, everything is blank, for the world is only mind and nothing else. Where the mind is dissolved, what remains is pure consciousness, which will be all that presents itself.

Know threfore that all is Brahman, and remain quiet. It is in quietitude that Brahman will doubtlessly be achieved. Brahman is what was there at the beginning; and Brahman will remain at the end. How can another thing come in between? Whatever crops up in the middle is but delusion (māyā). Ascertain that the ego is after all a false appearance. When consciousness is mixed up with the mind, the world comes into being; when consciousness is pure and isolated, it is Brahman; and it is the supreme goddess. Whatever is distinguished from it is Prakṛti, the realm of māyā.

From the basal centre (mūlādhāra) till the center between the two eyebrows (ājñā), three peaks are recognised; and the three peaks represent the three planes: the earth (bhū), the astmosphere (bhuvah) and the heavens (suvah). Beyond the three is the transcendental plane (turīya). The three planes (quarters) contain all the worlds; what is beyond the three planes produces the worlds. That is the supreme Energy, the transcendental truth, shimnng like a nucleus (parā-bindu) in the transcendental space (Parākāśa). The principal of projection and presentation (māyā) takes its birth here, and functions like its shadow and becomes the world of names and forms.

The māyā is thus known as the seed of the world, which is of the nature of mind and nothing else. Pure consciousness is the aspect of Brahman, and the mind is the aspect of māyā. When the two combine, the world comes about, and the two remain inseparable. To tear them apart and to dissolve the mind requires great effort. One must understand that the mind is coeval with the transmigratory existence (samsāra), which is a web of misery. To get rid of the mind is therefore the bliss of Brahman. Hold fast to pure consciousness (buddhi), and give up the mind; become inward oriented and remain contemplating upon the witness. When the pure consciousness (budhi) becomes steadfast mind naturally vanishes leaving no trace whatever.

Beyond the psychic centre between the eyebrows (ājñā) is the plane of existence known as the realm of reality (satya-loka), also called the home of Brahman (brahmapura) or the world of light (jyotirloka), which is brilliant by the lustre of Brahman and where sun or moon do not shine. There is no distinction between day and night there; nor is there any reckoning of time. It is the realm of the unitary nucleus (bindu-maṇḍala) within the thousand-petalled lotus (sahasrāra). Pure consciousness abides there as a mere witness. It is brilliant like a crore of suns and it is cool like a crore of moons. It is the state before creation, when heat and cold were one, the moon and the fire were united.

The transcendental plane (turīyya) is so called in contradistinction with the three planes of existence stretching from mūlādhāra till ājñā, and comprehending the three worlds, the three peaks, the three bodies and the three states of mundane existence, constituting the three sides of a triangle and three divinities (Brahma, Vishṇu and Rudra) and expressed through the three stages of life (celibate student, householder and renunciant). The three aspects, distinguished from the transcendental, produce the whole world, and the three phases of time (past, present and future).

There is nothing higher than the transcendental plane (turīyya); and the divine will (Kāma) takes shape there; the nucleus (bindu) comes into being. The transcendental is the supreme form of godhead, the form of the highest Brahman. Pure-consciousness and bliss (chidānanda) constitute the nature of this phase; it is the stage of pure light, the home of the great goddess.

The nucleus is the lunar orb of pure consciousness, and is said to be made up of fire and moon (agnīshoma). All energy is located there. The principle of the Absolute (Brahman) is not different from this nucleus. The supreme nucleus (parā-bindu) manifests itself as a triangle, when the principle of projection and presentation (māyā) which is in its womb, becomes active. This triangle represents the three primordial guṇas (sattva, rajas and tamas) and is known as the emanatory nucleus (aparā-bindu), while the midmost point within this triangle is the non-manifest supreme nucleus (avyakta). The triangle represents the fifty letters of the alphabet, and the nucleus abides in all of them in an unmanifest manner.

The non-manifest (avyakta) is the creature of the will of the supreme goddess; and it functions like the reflection of the great goddess. This is what we call māyā, the principle of projection and presentation; and it is this which is responsible for the creation and dissolution of the worlds.

Thus there are two aspects of the goddess: The supreme (parā) and non-supreme (aparā).

The supreme aspect is the transcendental Brahman while the other aspect is the world. In her latter aspect, the goddess is described as the 'Deluder' (mohini). The supreme aspect is the nucleus of pure consciousness (chid-bindu), which is known as purusha, the principle of light (prakāśa) and the ever-benign (sadāśiva). The other aspect is the energy (śakti), the principle of reflection (vimarśā), and the experiental core of the mundane world (paśyanti). The supreme nucleus of pure consciousness (chidbindu) is the unison of moon and fire. The moon takes the form of light (prakāśa), and the fire the form of the 'everbeign' (sadā-śiva). The supreme goddess, who is of the nature of vimarśā is known as the primordial nature (mūla-prakṛti).

The nucleus of pure-consciousness which is indeed primordial is described as the mixture of white and red; this mixed nature endures in the next stage also (paśyantī). Śiva and Śakti are regarded as the parents of the world; the aspect of pure consciousness (chidamśa) is the individual soul (jīva) and the energy aspect is the complex of body, sense faculties and mind (kshetra). The psycho-physical complex is of the nature of names and forms whereas the seed thereof (the prakāśa aspect) is mere existence or reality, pure consciousness and bliss (sat-chit-sukha). But the world is a mixture of the real and the unreal; it comprehends the real aspect of the prakāśa as well as the unreal projections of māyā.

In all the details of the world, purusha (the prakāśa apect) and Prakṛti (the vimarśā aspect) are manifest; in all the names and forms these two are seen. But the truth behind both of them is not seen. The world is the product of the union of the white nucleus (śiva aspect) and the red nucleus (śakti aspect). The two principles endure even in the red-nucleus (Śakti) which is of the nature of names and forms. The form aspect represents the white nucleus, and the name aspect the red nucleus. When the red nucleus crystalizes, the primeval sound (dhvani) emerges as Śiva, and later the articulate sound (nāda) as the Śakti.

The entire world is thus a mixture of the real and the unreal; understanding this is really what highest knowledge (jñāna) means.

5. The Third Centum

When, at the beginning of creation, the 'para bindu' or the transcendental and supreme Nucleus known as Brahman attains the state of 'paśyantī filled with all energy, it is described as Māyā, for the entire world comes out of it, the nucleus asumes the shape of a triangle, the preesiding deity of which is the primordial nature, the deluding power of the great goddess, the reflection of the great goddess and responsible for creation, preservation and dissolution.

When 'paśyantī' evolves into madhyamā, it divides into two aspects: subtle and gross. The subtle aspect consists of seven primary notes, while the gross transforms itself into the eight groups of letters (ashṭaa-varga), and when the 'madhyamā' becomes 'vaikharī, the fifty letters of the alphabet. When the supreme nucleus (parā-bindu) evolves into the 'all-perceiving' (paśyantī), primal sound (nāda) arises, and this makes the 'middle state' (madhyamā) possible. The subtle aspect is what occurs inbetween 'parā' and 'paśyantī' and the gross aspect occurs inbetween paśyantī and 'vaikharī' (explici or articulate). The former consists of the seven basic notes, which constitute the Vedic corpus as well as the science of music, and the latter all language, in groups of vcables ('a'. 'ka', cha', 'ta', 'pa', 'ya', and 'śa' groups)

All these emanations are located in the transcendental channel (parānāḍī or sushumnā), which is bright like the realm of fire (agni-maṇḍala). Parā, pāśyanti, madhayamā and vaikhari are four stages in the vry same channel. Speech threfore is transformation of fire; vital current, of water; and mind, of food (anna-maya) . The transcendental channel emerges from the lunar orb of consciousness within the thousand petalled lotus, and finally it assumes the articulate form of vaikhari consisting of fifty letters (from 'a' to 'ha').

The goddess flows out of the thousand-petalled lotus, descends through the sushumnā, in a crooked path, and when she reaches the middle of the eyebrows she becomes a serpent within the lotus of two-petals of the ājñā centre. Furthre, as she descends into the throat she constitutes the viśuddha centre, a lotus of sixteen petals, and further down the anāhata centre with twelve petals, the maṇipūraka with ten petals, the svādhishthāna with six petals and finally the mūlādhāra with four petals. The whole phenomena manifests itself from the mūlādhāra. The goddess transforms herself into the fifty primordial letters (varṇa), which are to be regarded as her attendent-deities (yoginīs). Accompanied by these yoginīs, the goddess sports in the garden of the lotus (padmātavi), viz. mūlādhāra centre. This is the form of the 'deluder' (mohini), who assures the welfare of the world. She 'deludes' the world, by attracting all things to herself, even as a magnet draws iron-pieces to itself.

When, owing to the cumulative effect of the meritorious deeds done in prior births, an individual seeks to return 'home', than the serpent-power in the mulādhāra centre, kuṇḍalinī, begins to ascend, and breaking through the three knots and the six lotuses reaches its own abode (in the thousand-petalled lotus). This is known as the waking up of the kuṇḍalinī. As long as the individual abides in the mūlādhāra centre, he is known as the 'jīva', fettered with births and deaths and identifying himself with the gross body. When the ascending kuṇḍalinī reaches the ājñā centre, the discrimination between self and not self (ātmānāma-viveka) will dawn. Going beyond this level one reaches the transcendental plane (turīyya-kūṭa), and when he comes to the thousand-petalled lotus, the 'jīva' gets united with the Brahman. This is the state of liberation (moksha).

The kuṇḍalinī is of the nature of fire. When it abides in the realm of the nucleus (bindu-maṇḍala) and joins the moon of the pure consciousness, the notion of duality disappears. By the advet of fire in the lunar orb, the nectar of immortality begins to ooze out, and will cause a shower of ambrosia. This signifies the unison of Śiva and Śakti (pure consciousness and supreme energy), and the transformation of the individual sould (jīva) to the absolute status (Brahmatva). Then everything will shine as nothing but Brahman; only the principle of existence (sattā-matrā) will appear, and the world of names and forms will appear blank an inert.

The mother goddess (Śāradā) is of the nature of the primordial letters (mātṛka-rūpā), and she manifests herself as the three realms (of the sun, the moon and the Fire). It is the supreme spirit (parā-Śakti) that has become the primordial letters in the vaikhari stage; the one spirit differentiates itself into the sixteen vowels and thrity-four consonants, representing the distinction between 'vimarśā (Śakti aspect) and 'prakāśa' (Śiva-aspect). All the vowels are regarded as the (sixteen) rays of moon-light (indu-kalā); they are the eternal beings (nityās) and constitute the lunar orb.

The consonants beginning with 'ma' and ending with 'la' the ten aspect-dieties (kala) residing in the realm of Fire (Agni-maṇḍala). From 'ka' to 'bha' are twenty-four (twelve of the moon and twelve of the fire) aspect-dieties who reside in the realm of sun (saura-maṇḍala).

The goddess of primordial articulation (mātṛkā) is thus manifest in three realms: the fire, the moon and the sun. She further shows herself in five states of existence: wakefulness (jāgrat), dream (svapna), deep sleep (sushupti), beyond (turya) and further than the beyond (turyātigā).

The sixteen vowels (constituting the realm of moon) represent the state of deep sleep (which is inert); the four consonants, beginning with 'ya' (ya, ra, la and va) represent the state of wakefulness. The twenty-four consonants from 'ka' to 'bha' represent thr state of dream, which is an admixture of the principles of moon and fire, or the states of wakefulness and deep sleep. The letter 'ksha' is further than the beyond. The remaining letter (out of the fifty) is the unified body of Śiva (para-Śiva), which is devoid of attributes.

The five groups of letters 'ka', 'cha', 'ata', 'ta' and 'pa' stand for the five groups of fundamental emements 'askāśa' 'vāyu' (air), 'agni' (fire), 'apa' (water) and 'pṛthvi' (earth) respectively. And the five letters beginning with 'pa' (in the inverse order) represent the five constitutents of the internal organ (antah-karaṇa-pañchaka); 'ma' is soul (ātmā), 'bha' is mind (manas), 'ba' is consciousness (buddhi), 'pha' retentive faculty (chitta) and' pa' ego (ahaṁkāra).

The five letters beginning with the letter 'ṭa' represent the sense faculties of cognition (jñānendriya): tactation (tvak), vision (chakshus), audition (śrotra), gustation (jihvā), and olfaction (ghrāṇa), respectively. The five letters beginning with 'ta' are the sense faculties of action (karmendriya): articulation (vāk), prehension (pāni), locomotion (pāda), elimination (pāyu), and reproduction (upasthā).

The five letters beginning with 'cha' represent the objects of the cognitive faculties: touch (sparśa), form (rūpa), sound (śabda), taste (rasa) and smell (gandha). The five letters begining with 'ka' represent the objects of the faculties of action: speech (Vachana), object to be taken (ādāna), place to be covered by going (gamana), the waste to be eliminated (visarga) and enjoyment of sex (ānanda).

The twnety-four categories (five faculties of action, and the five faculties of cognition, the five objects of the former and the five objects of the latter, the four internal instruments) have the sould (ātmā) as the twenty-fifth. Thus the mother-goddess manifests herself as the microcosm (pindāṇḍa). When considered deeply, there is really no difference between the microcosm and the macrocosm (brahmāṇḍa). In both Śiva (prakāśa) and Śakti (vimarśā) are involved. The names and forms are the śakti aspect; the complex of being (asti), manifesting (bhāti) and enticing (priya) is the śiva aspect. The name is śabda-brahma, and is of the nature of mātṛkā (primordiā letters). The form is the whole group of categories.

The mother-goddess (Śāradā), who bestows benefits on her devotees, transforms herself as the 'mātṛkā-chakra' (the cosmogram of primordial letters), and this takes the form of Śri-chakra' (the cosmogram of the great goddess). At the beginning was only the transcendental nucleus (parā-bindu) which is composed of Śiva and Śakti. The nucleus evolves into a triangle (pasyantī); later into the primordial sound (madhyamā), and still later into the latters (vaikhari). It is the last stage (vaikhari) that is represented in Śri-chakra. It is implied that Śri-chakra also has these four aspects parā, paśyanti, madhyamā and vaikharī.

Śri-chakra is the material body of the goddess, it has three divisions (tri-khaṇḍa), moon, sun and fire. The mantra and mātṛkā are also in these three divsiions. The mantra of the fifteen letters is equivalent to the form of Śri-chakra, which is the concrete form the goddess takes. The two can be conjoined.

Śri-chakra is of the form of the transcendental (parā) unison of śiva and śakti; it has three divisions, four foci (bindus, the three angels and the central point), five principal elements (pañchabhūta), six 'paths' (varṇa, pada, and mantra constituting the three mantrādvā, kalā, tattva and bhuvana constituting the tattvādhvā), seven oceans (and islkands) from the bridge to the square bhūpura are the seven islands, and the meeting-spots are the oceans), eight icomic forms (ashṭa-mūrti) the five bhūtas and the three maṇḍalas) and the nine chakras (from the central bindu till the outermost bhūpura, five triangles which face downward and four triangles which face upwards).

The design has nine yonis, and has nine presiding goddesses (nava-śakti)); indeed it comprehends all divinities. The four yonis that face upward have will (icchhā), knowledge (jñāna), action (kriya) and tranquility (śānta) as the presiding spirits.The five yonis that face downward have Vāmā, Jyeshṭhā, Raudrī, Paśyantī and Ambikā as their presiding goddesses. All told nine goddesses are counted. But all divinities are represented here. And the Śri-chakra is the materialization of the union of śiva and śakti.

The mother-goddess (Śāradā) resides in the midmost point of the design (bindu-maṇḍala). She is here surrounded by the fifteen attendent-goddesses (Kāmeśvari to Chitrā). The design has six parts (śiras, śikha, etc.,) and nine enclosures (āvaraṇa); and the maṇḍala of the gurus. It has the point (bindu), triangle (trikoṇa), eight-angled figure (ashṭa-koṇa), two ten-angled figures (daśāra-dvaya), one inner called antar-daśāra and the other outer called bahir-daśāra), fourteen-sided figure (chatur-daśāra), eight petalled lotus (ashṭa-dala), sixteen-petalled lotus (shoḍaśa-dala); three circles (rtta-traya) and a square enclosure with four doors (bhūpura). These nine chakras are evolved from the triangle, which in turn has evolved from the point (bindu). The nāda arises only there. The point is of the nature of 'prakāśa' while the triangle is th vimarśā. The former is śiva, and the latter śakti. The two are the parents of the names and forms that make the transactional world. From the two chakras (bindu and trikoṇa), the eight-angled design takes shape. In the same manner, the successive enclosures come into being, like 'one lamp being lit by another'.

The supreme goddess (parā) after transforming herself into paśyanti, madhayamā and vaikharī and getting tired, rests in the outermost enclousre, viz. bhūpura, which comprises of all the fifty primordial letters (sarva--mātṛkā). This is how the primordial letters represent the Śri-chakra. The sixteen vowels assume the form of yoginīs (beginning with Kāmeśvari and ending with Chitrā) or nityā goddesses (corresponding to the lunar phases, tithi-nityās) and become the lotus with sixteen petals (śhodaśa-dala-kamala). The yoginīs are stationed around the goddess in the circumambulatory order (prādikshinya-krama) begining with the apex of the triangle.

The short vowels, eight in number, become the eight-petalled lotus, and are located in the petals in the same order (as above). These yoginīs bestow all benefits when worshipped. The fourteen letters (kalās) beginning with 'ka' and ending with 'dha' also asssume the form of yognīs and serve the goddess being stationed in the fourteen-angled figure in their places according to left-ward order (vāmāvarta).

The ten letters beginning with 'na' and ending with 'bha' become the outer ten-sided figure (bahir-daśāra), and the ten letters beginning with 'ma' and ending with 'la' become the inner ten-sided figure (antar-daśāra). The beginning letters of the eight groups ('a', 'ka', 'cha', 'ṭa','ta',) 'pa', 'ya' and 'śa') evolve into the eight-angled figure (ashṭakoṇa). The three seed-letters of the Bālā constitute the triangle (tryasra) and the final letter 'ksha' becomes the 'bindu'. In the enclosure formed by the triangle all the sixteen vowels, and the fifteen nityā-divinities are stationed around the goddess in the left ward orientation (vāmāvarta).

One must contemplate on the bindu as the 'praṇava' (Om) along with the fourth letter twice repeated (īm), followed by 'namah' (two seed-letters 'na' 'and' mah'). These five seed-letters (om īm īm namah') shine like a streak of lightning. In this manner, all the primordial sound-units (mātṛkā) are comprehended within the Śri-chakra design.

Śri-chakra is the abode of the goddess. The 'prakāśa' aspect constituted by the categories is the Śiva-part thereof. The lotuses along the channel sushumnā (mūlādhara and others) are the 'vimarśā' aspect or the śakti-part. The outer-most enclosure 'bhupūra' stands for the mūlādhāra; the sixteen-sided figure (dvyashṭa-dala) for the svādhishtāna; the eight-petalled figure (ashṭa-dala) for the maṇipūra; the fourteen-angled figure (manvasra) for the anāhata, the two ten-angled figures (daśa-koṇa-dvaya) for the visuddha; the eight angled figure (ashta-koṇa) for the lambikāgra; the triangle (trikoṇa) for the centre inbetween the eye-brows, viz., ājñā; the midmost point (bindu) for the realm of the nucleus (bindu-maṇḍala) situate in the sahasrāra (thousand-petalled lotus of the nature of Śiva where the goddess sports with Kāmeśvara).

Thus the design of Śri-chakra represents the body of the goddess or śakti, while the midmost point is śiva.

(I) The first enclosure (bhūpura) or mūlādhāra is called Trailokya-mohinī with three lines skirting the square enclosure with gateways on each direction. Here the eight accomplishment-details (siddhis), Animā, Mahimā, Garimā, Laghimā, Prāpti, Prākāmya, Iśitva and Vaśitva, assume the shape of yoginīs and wait upon the goddess. As yoginīs, they are all of them four-armed, and have the ornaments and garments similar to the goddess. They are stationed on the first line (outermost) facing the goddess. The second line (the middle one) is inhabited by the eight mother-goddess (mātṛkās) Brāhmi, Māhesvari, Kaumari, Vaishnavi, Vārāhi, Māhendri, Chandika and Mahālakshmi. The third line (innermost) of Bhūpura is represneted by the ten feminine guards (mudrā-śakti): kshobhini, Drāvani, Sarvākarshiṇi; vaśamkari, Unmādini, Sarvārikuśā, Khechari, Sarva-bijā, sarva-yoni and Tri-khāṇḍā.

These are all known as manifest attendant aids of the goddess (prakaṭa-yoginīs).

(II) The second enclosure (shodaśa-dala) or svādhishthāna is called Sarvaśā-paripūraka. Sixteen energy-aspects that reside here are all ākarshiṇis or controlling powers over the faculties and factors: desire (kāma), intellect (buddhi), ego (ahaṁkarā), sound (śabda), touch (sparśa), form (rūpa), taste (rasa) smell (gandha), thoughts (chitta), fortitude (dhairya), recollection (smṛti), name (nāma), seeds of phenomena (bija), selfhood (ātmā), immortality (amṛta) and body (śarira).

These are all known as 'hidden' attendant-aids of the goddess (gupta-yoginīs).

(III) The third enclosure (ashta-dala) or maṇipūra is known as Sarva-saṃkshobhini. Eight attendant-aids that are located here are Anaṅga-kusumā, Anaṅga-mekhalā, anaṅga-madanā, Anaṅga-madanātuā, Anaṅga-rekhā, Anaṅga-veginī. Anaṅgankuśā, and Anaṅga-mālinī.

These are described a "more hidden" (gupta-tara-yoginī). They are eight groups of letters' (ashṭa-varga), and they represent the five basic elements (pañchabhūta) conjoined with the three realms (maṇḍala-traya).

(IV) The fourth enclousre (chatur-daśāra) or anāhata centre is known as Sarva-saubhāgya-dā. The attendataids (yogins) who serve the goddess from this enclosure are fourteen in number: Sarva-saṁkshobhinī vidrāviṇī, Sarvākarshiṇī, Sarvāhlādiṇī, Sarva-sammohinī, Sarva-sthaṁbhinī, Sarva-jṛṁbhaṇī, Sarva-loka-vaśaṁkari, Serva-rañjani, Sarvonmādini, Sarvārtha-sādhani, Sarva-sampatti-pūrani Sarva mantra-mayi, and Sarva-dvandva-kshayṁkari.

These are yoginīs bound by "tradition" (saṁpradāya yoginī).

(V) The fifth enclosure (bahir-daśāra) or visuddha centre is called Sarvārtha-sādhakā. The attendant deities (yoginīs) that abound in this enclousre are Sarva-siddhi pradā, Sarva-sampat-pradā, Sarva-priyankari, Sarva-mangala-kārināi, Sarva-kāma-pradā, Sarva-duhkha-vimochani, Sarva-mṛtyu-praśamani, Sarva-vighna-nivarini, Sarvanga-sundari and Sarva-sabhāgya-dāyini.

These are described as "beyond the reach of sensory apprehension (kulottīrna-yoginī). The sixth enclosure (antar-daśāra) or the throat-centre (kaṇṭha) is called Sarva-rakshā-kara. The attendant-aids of the goddess (yoginīs) here are also ten in number: Sarvajña, Sarva-śakti, Sarvaiśvarya-prada, Sarva-jñāna-mayi, Sarva-vyādhi-vināsini, Sarva-dhara-svarūpā, Sarva-papa-hara, Sarvānanda-mayi, Sarva-rakshā-svarūpini, ad Sarvepsita-dātri.

These are all described as "womb-deities" (nigarbha-yoginī).

(VII) The seventh enclosure (ashṭa-koṇa) or the lambikāgra-centre is called Sarva-roga-harā. The attendant-aids in this enclosure are Vaśini, Kāmeśvari, Sarveśvari, Aruṇā, Jayinī, Modinī, Vimalā, and Kaulinī. These are known as Vāgdevatās.

These are described as "secret" (rahasya) yoginīs.

(VIII) The eighth enclosure (triangle in the centre) or the Ājñā centre called Sarva-siddhi-pradā. The supreme Nucleus (para-bindu) has evolved into this enclosure. Three forms of the Goddess preside over this area: Kameśvari at the apex, Vajreśvari on the right side and Bhagamālini on the left. They are all four-armed, carrying noose (pāśa), goad (aṅkuśa), sugar-cane bow (ikshu-chāpa) and flower-darts (pushpeshu). They are of white, rosy and yellow complexion respectively. They are well-bedecked with all ornaments.

They are described as 'extremely secret' (ati-rahasya)

(IX) The ninth enclosure (the midmost point, bindu) or thousand-petalled lotus centre (sahasrāra or dvādasānta-bindu) is called Sarvānanda-maya. The location of this centre is the cot with the four Brahmās as its legs (pañchabrahmāsana) in the Jewel island (maṇī-dvīpa) in the midst of the ocean of ambrosia (sudhā-sindhu). She, as Lalitā Parameśvarī, is seated upon the cot, on the lap of Kāmeśvara (viz. Śiva), bedecked with all ornaments and surrounded by all energies. She is of the nature of all mantras, and she comprehends all the gods. She is four-armed, carrying in her hands sugar-cane bow, flower-arrows, noose and goad. There is a slight smile on her lotus-like face, and there is compassion in her eyes. Her garment are silken, and her talk is sweet like that of parrots and cuckoos . Her feet are brilliant and rosy-coloured. Lakshmī and Sarasvatī stand on her sides, waving fly-whisks for the goddess. At her feet are seated the gods like Brahmā, Indra and others. She is both transcendental and immanent (parāparā); she is of the nature of pure consciousness (chinamayā) and she is indeed the Brahman. She has form (sākārā) and has no form (nirākārā). She is the supreme śakti (para-śakti).

She is Rāja-rājeśvari, the goddess abiding in the realm of the Nucleus (bindu-maṇḍala). She bestows all the gifts that one seeks, and she resides in the realm of bliss.

Śri-chakra has nine enclosures, in which the primordial sound-units (mātṛkās) take the form of attendant-aids (yoginīs) of the Goddess. Their form is very similar to that of the Goddess, and they are all well-decorated. They exhibit the symbols (mudrās) peculiar to each of them.

The devotee must contemplate on the identity of the body of the Goddess with the Śri-chakra of the yoginī's with the categories (tattvas), and sense-faculties and of ones own self with the goddess. One who succeeds in this is the knower of the Brahman; he is freed from transmigratory processes even while he is alive (jīvan-mukta). Even a look at him will serve to banish all sins and to secure the liberating wisdom.

6. The Fourth Centum

External worship (bahir-yāga) is not to be resorted to by the elite folk, for it is designed only for mean benefits and it pertains only to things of this world. The tāntriks will engage themselves in internal worship (antar-yāga), which involves identification which is four-fold and six-fold (to be explained shortly). This is really the worship prescribed for those who have pledged themselves to tāntrik practice (samayāchāra). Those who are earnest must give up material hankerings and practice the 'beyond' (turīyya). They will then attain the highest.

The three significant understandings in the internal worship are (1) the symbolism of the chakra; (2) the symbolism of the mantra; and (3) the symbolism of worship (pūjā). After understanding these three, One must give them up and reach the fourth practice, in which everything gets dissolved.

The four-fold identification (ekatva) is in terms of (1) the identity between the mantra and the deity (devatā); (2) the identity between the mantra and the mātṛkās; (3) the identification of the primordial sound-units (mātṛkā) and the Śri-chakra; and (4) the correspondence between the aspects of Śri-chakra with the psychic centres (mūlādhāra etc) of the body. Adding to these four, two other identification, we get six of them: (5) the identification of the preceptor (guru) with the deity (devatā); and (6) the identification of ones own self (svātmā) with the deity (devatā).

By understanding the identity, the illusion of duality is got rid of. When duality is lost, mind becomes traquil, and that will pave the way for absolute bliss.

Contemplation upon Śri-chakra can be of three types: (1) gross (when the details of Śri-chakra are identified with the psychic centres, from mūlādhāra to Sahasrāṛa); (2) subtle (when the nine subtle centres, bindu, ardha-chandra, rodhinī, nāda, nādānta, Śakti, vyāpikā, samanā and unmanā, which are located in the region between the eyebrows and dvādaśānta, are identified with the nine psychic centres, mūlādhāra to sahasrāra); or (3) even more subtle (when the entrie Śri-chakra from mūlādhāra to sahasrāra is identified with the realm of the Nucleus or bindu-maṇḍala which is with in the dvādaśānta).

Sadā-śiva is of the nature of all the realms undifferentiated and in their entirety; he is prakāśa. On his lap sits the Devi, who is vimarśā. The two are located in the realm of Nucleus or bindu-maṇḍala. The rays of light that emanate from the body of the Devī get differentiated into the eight enclosures of Śri-chakra. Śri-chakra therefore is the union of Śiva and Śakti, of Moon and Fire.

At the beginning of creation, the form of the undifferentiated and the entire realm which pervades the universe in all its details, was only pure conciousness (chin-mātra), only of the nature of existence-awareness-bliss (sacchidānanda). The creation of the phenomena is a result of the Absolute's will (icchhā), and it is because of this will that the bindu evolves into a triangle. The reflection of the Goddess on the Absolute manifests itself as divine will. Therefore the goddess is called the primordial nature (mula-prakṛti).

The midmost point is prakāśa and the triangle is vimarśā, a fragment of this union of Śiva and Śakti is the world names and forms. The midmost point is Śiva, and its evolution into the triangle is Śakti, the home of th three guṇas. The three guṇas are personified as Brahmā, Vishnu and Śiva, the three deities responsible for creation, preservation and dissolution respectively. The triangle is thus the triad (tripuṭī) and the midmost point is transcendental (turīyya). The three points at the three corners of the triangle are styled as tripurā; the three aspects are 'saguṇa', while the midmost point is nirguṇa, being transcendental.

From the unmanifest (avyakta) to mind, the stage is paśyanti; the five basic elements are madhyamā; the gross elements signify the vaikharī. The entire creation made up of names and forms are under the influence of māyā, being dependent upon Vaikhari and Madhyamā. How do the common folk ever understand the transcendental?

People are always outward-oriented, and are deviod of any inclination to trun inward. They revel in differences, and have forgotten their own true nature. The world of names and forms appear to be real, although what is real is pure conciousness and nothing else. People do not realize that pure conciousness it is that is all pervasive. It is by attending to the sacred feet of the Goddess that one can attain to the transcendental wisdom. Mean people can never reach it, even in a million births.

Tattirīya declares that the place of Brahman characterized by truth and knowledge is in the supreme sky within the heart-cave. What is hidden within the five sheaths is called the cave; it is distinct from the three bodies (gross, subtle and causal). It is the transcendental. The sky is beyond the head, in the dvādaśānta, which is two aṅgulas above the forehead, in the place of śikhā.

Whatever is the spiritual content (chaitanya), the focus of the subtle body, the foundation for ones being and a reflection of pure consciousness and a complex of different bodies and organs is called the individual soul (jīva). It is essentially a reflection (pratibimbā), and therefore its activities are unreal (like moon's reflection in water).

When the individual self-hood ceases, the five sheaths, the five primary elements, the three bodies and the twenty-four categories of existence all get dissolved in it. The illusion that is occasioned by not carefully examining will be eliminated by correct knowledge. Likewise, the self that is within will appar as Brahman Himself and not as jīva, upon the dawn of perfect knowledge. When one has an understanding of jīva, it is bondage; when the understanding of Brahman is obtained, it liberation. Mind it is that makes for bondage or liberation.

Therefore, the wise man should give up the three quarters that constitute the individual self-hood, and resort to the fourth, the transcendental, which is really the source of the other three. The three dots of the triangle (on the angles) must be given up, and attention must be focussed on the midmost point which is pure consciousness.

The triangle constitutes the body of the Goddess, it is described as Kāma-kalā, the reflection of the supreme Reality. The mixed nucleus (Miśra-bindu), which is lustrous like the sun, is the face of the Goddess: the two nuclei below it, the white one (representing Moon) and the red one (fire) are the breasts; the consciousness-nucleus (samvid-bindu) below them are the loins. The triangle accommodates all these four nuclei.

It is because of the consciousness-nucleus that there is the cause of all emanations. It is there that the formless supreme Goddess assumes forms and guṇas. The three nuclei are together spoken of as Tripurā, the one beyond them is the supreme goddess. One who does to appreciate the symbolism of the nucleus (bindu) wallows in the mire of delusions. One must know that where the triad takes its birth, it is the transcendental (turīyya).

The Brahman has four quarters, three of them are saguṇa, and the other one beyond them is nirguṇa.

In order to drive home this wisdom to the devotee's mind, the description of the transcendental state is resorted to the world is covered by three states of existence; waking, dream and deep sleep. And no one has an understanding of the state beyond them. Dream is purely a mental construct or is unreal, and it is a unison of the other two states (sleep and wakefulness); and it arises on the basis of the impressions of the waking condition. It is not an independent occurrence. When one wakes up, he knows that the dream is unreal. But while one is dreaming, he does not look upon it as unreal.

Even so, when one reaches the transcendental state, one will realize that the world is an illusion; even wakefulness will be realizd as unreal, when wisdom dawns. The witness-consciousness is distinct from whatever is experienced in the three states, from whoever experiences them, and whatever the objects experienced in them. One must therefore seek to understand the state beyond the three states. all people know that dream is unreal, and that the two real conditions are wakefulness and deep seep. The nature of Brahman, therefore, comprehences both these states which are experienced as real. When the individual soul is wakeful, it is called 'viśva'. When dreaming, it is taijasa, and when asleep it is prājñā. The state beyond (turīyya) is the withness (ṣākshi). When dream is abandones, there are only two states that are experienced (wakefulness and sleep). The fourth state (of witness) is in between these two.

In wakefulness all happiness and stress are experienced, and it is samśāra; in deep sleep nothing is experienced, and it is an inert condition. The condition between these two ends is the fourth state. The internal organs are mind (manas) and intellect (buddhi)). And from these two all the five states arise. Mind is construction and apprehension; intellect is right ascertainment. In the eyes, wakefulness is located in the throat, dream; in the heart deep sleep; and in the head, the fourth state. One who seeks to attain the fourth state must make the mind vacant, and make the intellect settle in the consciousness which is located in the head, in the realm of the Nucleus (bindu-maṇḍala).

One must become inward-oriented, and rely only on pure awareness. Internal attention must be practised, and the mind must gradually be denuded of all processes. The witness (the fourth state) is stationed in the thousand-petalled lotus, in the dvādaśānta and in the middle of the relam of the Nucleus; it is of the nature of the lunar orb of pure consciousness. This is the Ātman, and this is ones own nature, Knowing this, one must dissolve oneself in it.

To attain this, one must give up coarse and physcical exercise like prāṇāyāma, and stop confabulations of the mind. He must sit quietly in the lotus-posture and enter into deep contemplation. As the ego gradually gets lost by practice, the intuition develops and causes happiness. This condition is not sleep, because in sleep both mind and intellect cease to function, whereas here only mind ceases to function. Nor is it tantamount to death, for the vital functions to go on.

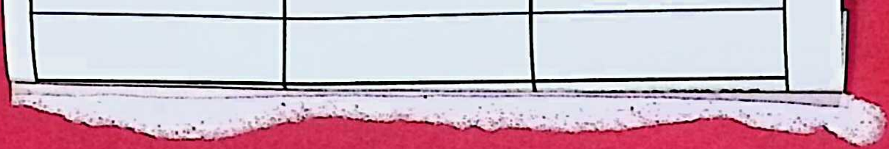
When the mind does not function, there is no sense of duality: but it is not wakefulness or sleep. The happiness that is present in this condition is known as the Absolute bliss (brahmānanda). It is inbetween wakefulness and sleep; and is known as the fourth state (turīyya). Mind must be emptied and dissolved, and the condition of going beyond mind (unmani) is the characteristic of this condition.

Where mental processes abound. It is waking: when the intellect has no support and dissolves in utter ignorance, it is deep sleep. When the mental processes are removed, and the intellect supports itself upon consciousness, it is the fourth state. It is neither wakefulness nor sleep. The condition that is inbetween them is the state of Brahman.

This state is easy enough to attain with steadfast practice. One must look within, abandon the mental constructions, and settle down in ones own pure consciousness. No religious gifts no austerities, no pilgrimages can help one attain this state. Mind must be emptied and that is the only way.

During practice, however, the intellect has to support itself on consciousness (chidālamba), but as a result of practice the intellect becomes one with consciousness and gives up the duality. Then it becomes supportless (nirālamba), and consciousness alone becomes luminous and evident.

Mind is the seed of births, and when it is destroyed, emancipation is at hand. Mind is the bondage, and one must free himself from it. If gaining oneself is the best of all gains, and if there is nothing higher to seek, then the self is Brahman; and this is spoken of as the transcendental state. Therefore, by all means and with all energy, one must attempt to reach this state, understanding that the round of births and deaths is filled with misery and that the world is an illusion. One in whom the witness (in the transcendental state) does not lapse in wakefulness dream or sleep is really emancipated.



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